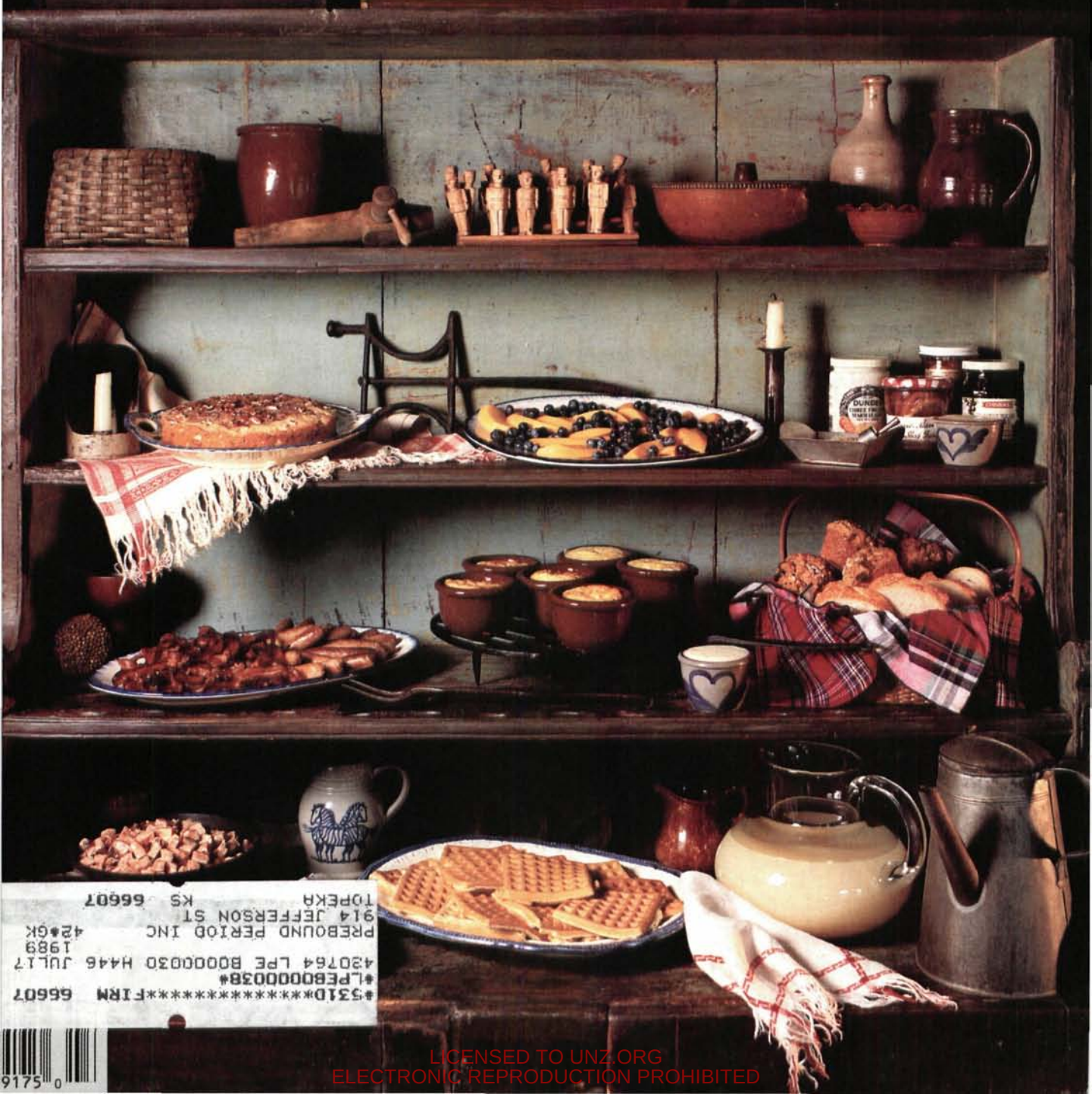


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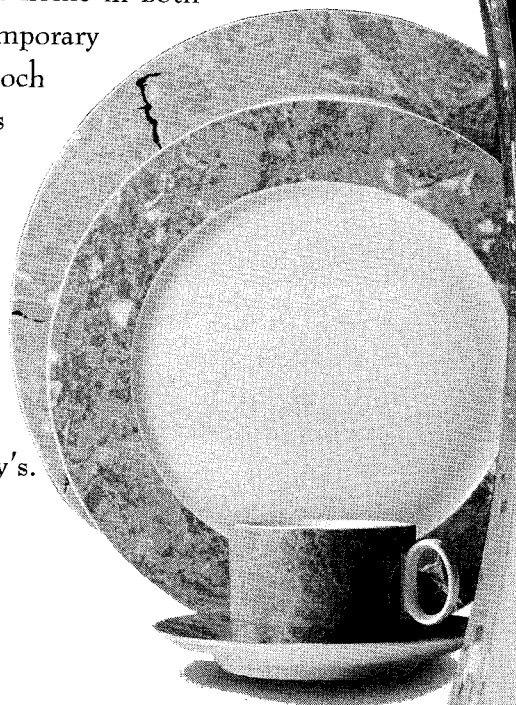
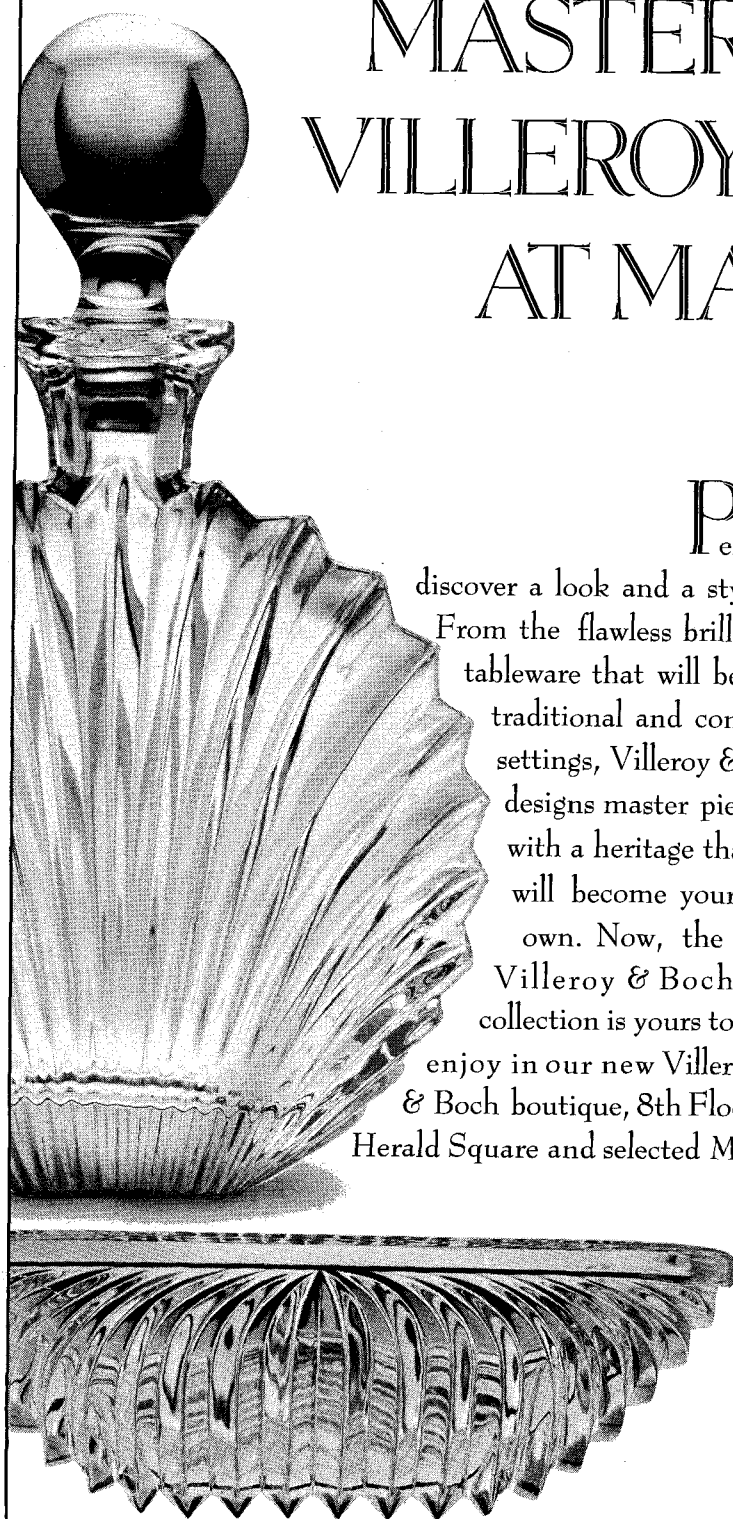
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BY GILLIAN DUFFY



This season, we asked five all-American chefs to come up with new recipes for holiday entertaining *without* the turkey. They've given us everything from a hearty country breakfast of dill-flavored waffles and green-chili soufflés to an elaborate dinner of steamed lobster with Cabernet-butter sauce and braised leeks. And Alexis Bespaloff recommends the best and most affordable wines to match (page 88).

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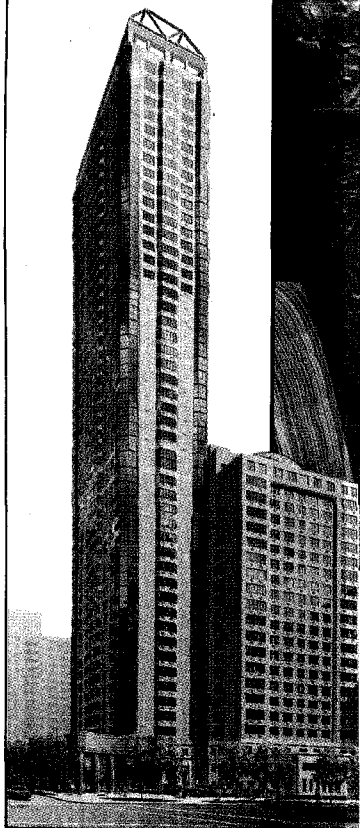
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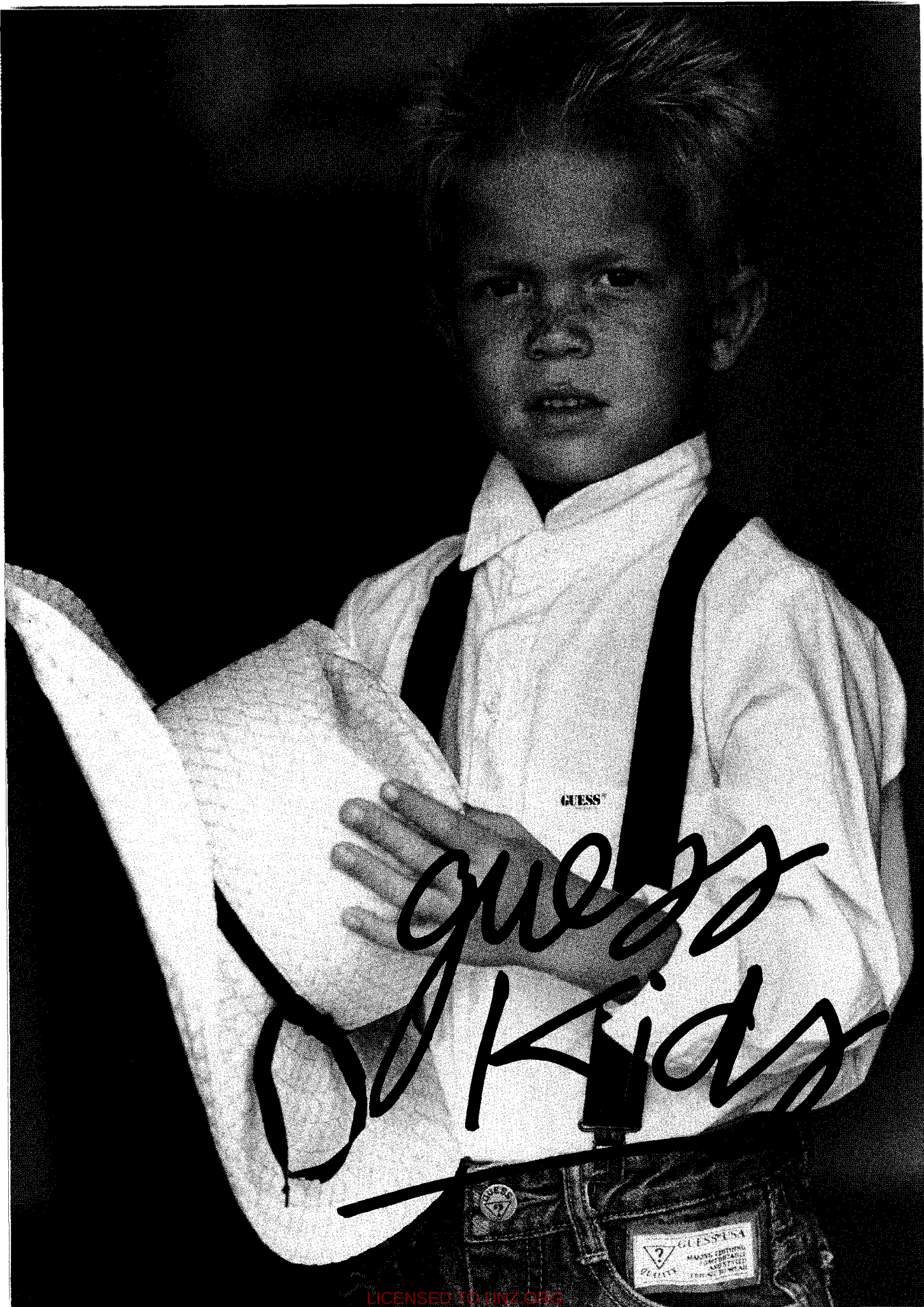


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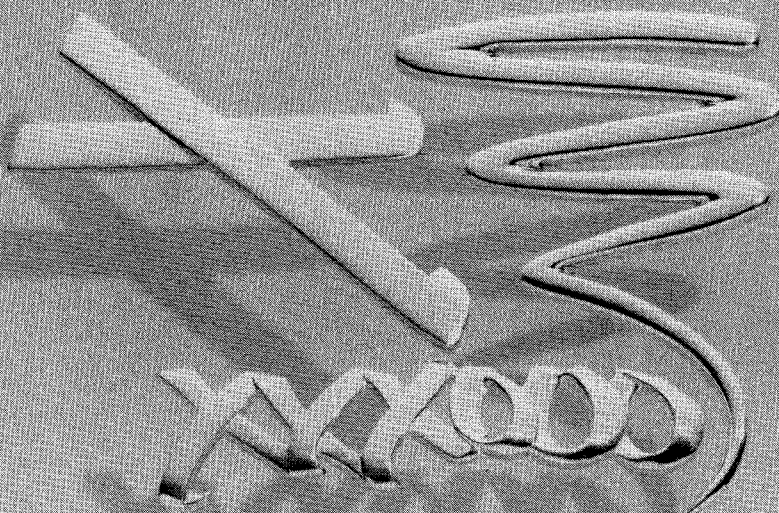


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LETTERS

The Midas Touch?

BESS MYERSON AND THE HELMSLEYS are prime examples of people so blinded by greed and ambition that they lose all humanity ["Double Exposure," by Patricia Morrisroe and Jeanie Kasindorf, October 3].

As we learned from the story of King Midas, greed eventually turns people's hearts to stone. In the meantime, it's always the little guy who gets hurt.

R. S. Wilson
Carmel, N.Y.

WHAT GONIFS, WHAT SCHNORRERS. Harry Helmsley should be sent up the river, and Leona Helmsley should be placed in a federal prison where she can practice what she does best—house-keeping.

Cee St. James
Manhattan

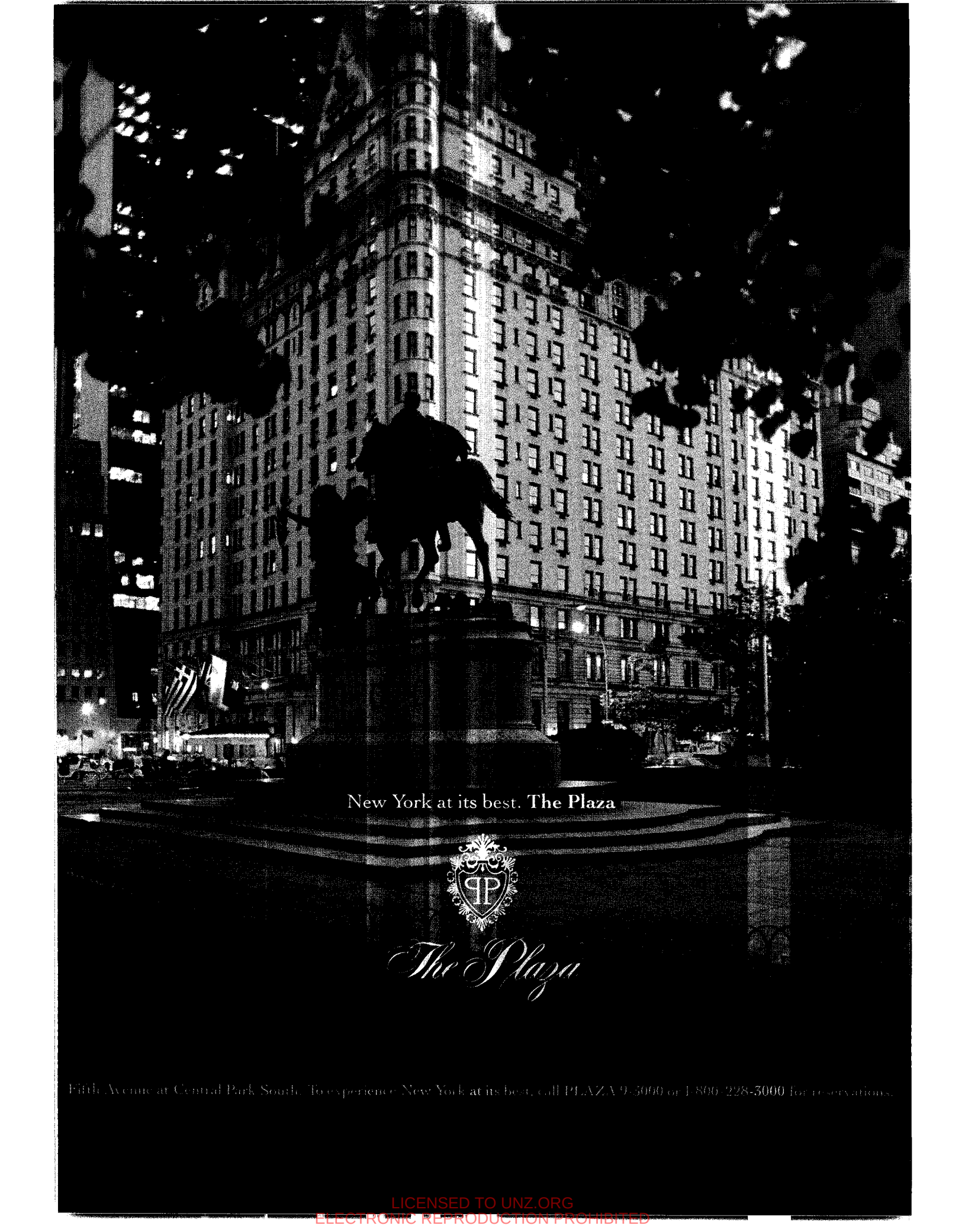
THE QUEEN HAS NOT ALWAYS STOOD guard at the Palace.

Shortly after its much-ballyhooed opening, business colleagues and I decided to stay at the Helmsley Palace. When we checked into the still-unfinished hotel, I was taken to my room, where I discovered only one towel in the bathroom, a pair of panty hose draped over the sink, and a rumpled bed. I had no time to change before rushing out to a business dinner, and I requested that my luggage be moved to a clean room while I was away. When I returned, I was told that my original room had been cleaned. In fact, nothing had changed—except the night maid had turned down the dirty, rumpled bed and left a "good night" chocolate on the pillow! It took five phone calls and two and a half hours until I was finally moved, at 2:30 A.M.

Two nights later, I was preparing for dinner when the toilet overflowed. I was unable to use the bathroom until a maintenance man unclogged the toilet, and I was over an hour late for my dinner appointment.

The hotel's consolation prize was a slight discount on the room rate. My letter of complaint was answered by a letter addressed to Jeeves of Belgravia, thanking me for my interest in providing a dry-cleaning service to

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the Palace. But, they regretted to inform me, the service had already been contracted.

I am still waiting to hear from the Queen.

Olen J. Earnest
Beverly Hills, Calif.

I HAVE JUST FINISHED JEANIE KASINDorf's "Money and Love." Dare I hope that in the future I may be spared the sight of an offensive woman on a monstrous ego trip? For years, I folded back the pages of *New York* to avoid looking at Leona Helmsley when her ads were placed next to what I was reading. Do you know of anyone who *likes* these ads?

One thing is certain: Harry and Leona were made for each other.

Patricia Joralemon
Livingston, N.J.

THERE THE HELMSLEYS STAND, NAKED before the world. The saddest thing is they will probably never realize that without honor, their \$5 billion might as well be 5 cents.

Raul da Silva
Manhattan

AFTER READING PATRICIA MORRISROE's excellent article about the Bess Myerson case ["Love and Money"], I realize that Myerson either is not playing with a full deck or wants to appear that way. Otherwise, how can we explain her "vindictive homosexuals" remark, which reminds me of another fading ex-beauty queen, Anita Bryant?

Jim Crilley Jr.
Manhattan

I'M CONVINCED THAT THIS SO-CALLED Bess Mess would not be considered such a crime if Myerson and Judge Gabel were "good old boys."

Hang in there, Bess!

Sheila Cohen
Portsmouth, N.H.

Fighting Back

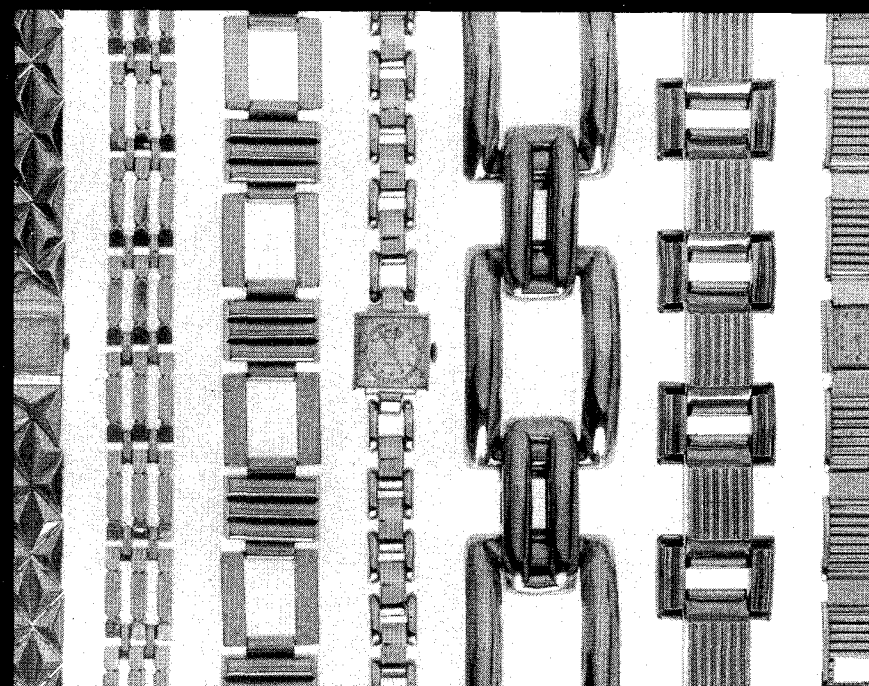
AS THE PARENTS OF A LEARNING-DISABLED child, my wife and I were happy to read "Learning the Hard Way" [by Melinda Blau, September 26].

We suspected something was wrong with Julian when he was three. After a year of hearing from doctors and other parents that "each child develops differently" and "he will outgrow it," we were fortunate enough to stumble onto the Albert Einstein College of Medicine's Therapeutic Nursery. The program has been run for years by Dr. Doris A. Allen and her compassionate and caring staff. They helped us understand and accept Julian's difficulties and prepared us for the battle with the New York City public-school



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system. It took us a year of threats, meetings, and visits to various schools with special-education classes to find the appropriate one for Julian. Whenever we felt like giving up, Dr. Allen was there to bolster us.

New York City's greatest failing in special education is its inability to treat each child as an individual. Autistic or mentally retarded children and those with behavioral problems should not be lumped with dyslexic children and others with learning difficulties. The key to helping LD children is getting help before they start school. Parents must get involved early and attend every meeting about their child. If they don't, decisions will be made without them. The fight is arduous, but the reward is great. We live in the Bronx, but Julian attends a school in Queens that offers the education he needs.

Do I have regrets? One—that there are many children in the public-school system who have been incorrectly placed because a parent did not understand English or unquestioningly accepted the decisions of authorities. I wish I could fight for them all.

Ernesto Solis-Lugo
The Bronx

I RECOMMEND MELINDA BLAU'S "LEARNING the Hard Way" to all parents who have been told that their child has a learning disability or who suspect that their child may have a problem. The article provided an unusually comprehensible explanation of learning disabilities and offered sound advice to parents as to how they can best help their child. One minor correction, however: Neurologists have claimed not that the right hemisphere of the brain in dyslexic individuals is larger than the left but, rather, that the two hemispheres—and particularly the temporal plane areas—are similar in size. By contrast, in most nondyslexic people, this area is larger in the left hemisphere (which usually controls language processes) than in the right.

Diana B. Clark, Ed.D.
Manhattan

Jabberwocky

JOE KLEIN'S DESCRIPTION OF THE oratorical prose of Dan Quayle ["The National Interest: The Creature," October 3], which Klein correctly calls "totally incomprehensible," brings to mind H. L. Mencken's superb description of Warren Gamaliel Harding's flowing cadences: "It reminds me of a string of wet sponges; it reminds me of tattered washing on the line; it reminds me of stale bean soup, of college yells, of dogs barking idiotically through endless nights ... it drags itself out of the dark abysm ... of pish, and crawls insanely up to the

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George E. Wellwarth
Binghamton, N.Y.

Musical Repertoire

A BUSY MUSIC CRITIC WITH MANY VENUES to cover can perhaps be forgiven for forgetting a production or missing a performance or two. No doubt this explains Peter G. Davis's complaints about City Opera under the Beverly Sills regime ["Music: Devil's Disciple," October 3].

No important new composers were discovered? But where did we see Anthony Davis's *X* and Oliver Knussen's *Where the Wild Things Are*? City Opera has actually expanded the list of opera's greatest hits by bringing us stunning new productions of Puccini's *La Rondine*, Massenet's *Cendrillon*, Prokofiev's *The Love for Three Oranges*, and Stravinsky's *The Rake's Progress*, all excellently sung. Ineffectual music directors? The improvement in the sound of the orchestra after Christopher Keene took over was remarkable. Few important singers? Erié Mills, Faith Esham, Joyce Castle, Elizabeth Holleque, Marilyn Mims, Jerry Hadley, Richard Leech, Frederick Burchinal, Harry Dworchak, Stephen Dupont—has the Metropolitan Opera also signed most of these people because they aren't good?

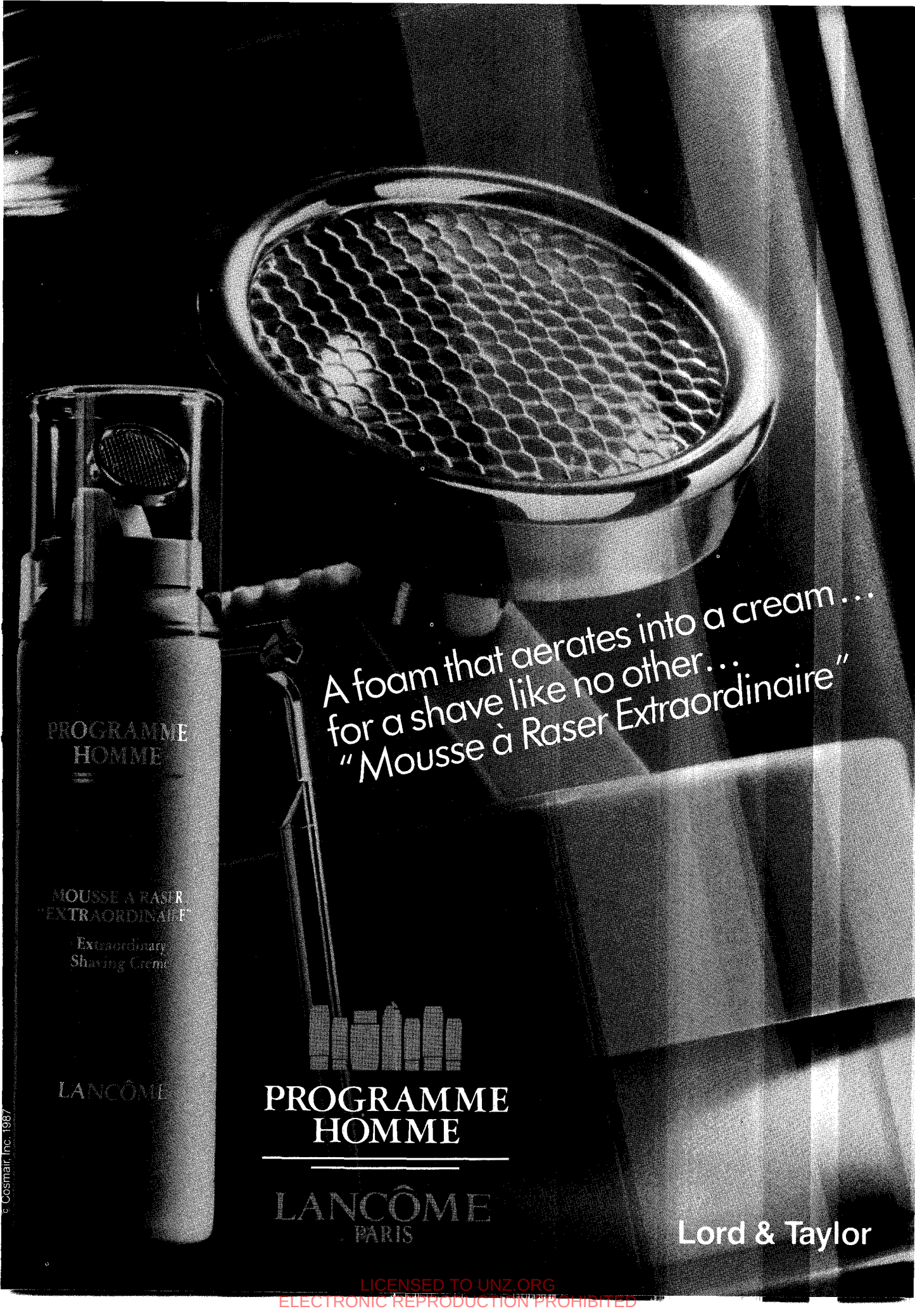
June Wolfberg
Tenasly, N.J.

The Breakfast Club

IN "DREXEL BREAKFAST: SCHOOL FOR Scandal" ["Intelligencer," September 26], Peg Tyre writes that the September 14 breakfast honoring chancellor Richard Green was "quickly transformed ... into a testimonial" for Michael Milken. That breakfast had been on the Drexel calendar since June and was just one of many similar meetings regularly held by Drexel over the past three and a half years. Both Drexel chairman Bob Linton and CEO Frederick Joseph have often presided at such meetings. Their presence has served to underscore the importance Drexel attaches to the topics under discussion—in the case of last month's meeting, the troubled state of public education.

Steven S. Anreder
Senior vice-president
Drexel Burnham Lambert, Inc.
Manhattan

Peg Tyre replies: While the breakfast may have been scheduled in advance, a Drexel spokeswoman confirmed that Milken agreed to attend only at the last minute. There was not even time to put his name on the invitation. ■



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BY PEG TYRE AND JEANNETTE WALLS

BABY TALK...DRESSED FOR SUCCESS...ON MY MIND...BUILDING CODE...STORMY WEATHER

N.Y. HOSPITAL'S NEW FERTILITY GOD

The director of the Jones Institute for Reproductive Medicine, in Norfolk, Virginia, one of the country's leading in-vitro-fertilization clinics, has joined New York Hospital-Cornell Medical Center. Dr. Zev Rosenwaks, who headed up a team of 50 doctors, technicians, and researchers at the institute, has helped couples conceive almost 500 babies at the seven-year-old clinic. New York Hospital-Cornell Medical Center's in-vitro program, started in the fall of 1986, has helped deliver 25 babies so far.

Dr. Rosenwaks says the former head of Norfolk's endocrinology lab, Dr. H. C. Liu, also is joining the hospital and medical school. "We're establishing a reproductive-and-infertility center that deals with both women and men and all aspects of reproductive disorders," says Rosenwaks. "There are many fine clinical experts and scientists already in place, and we expect that more will be coming in from around the country to work with us."

PAUL STUART'S DESIGNS ON WOMEN

Trying to keep pace with Barneys, Bergdorf Goodman, and Louis, Boston, executives at Paul Stuart are planning to open a women's store on Madison Avenue or on 57th Street. Paul Stuart merchandise director Patricia Grodd says she's looking for a location for an 8,000- to 10,000-square-foot branch. In 1973, Paul Stuart began selling women's shirts at the Madison Avenue and 45th Street store, and women's clothes now make up 15 percent of all sales there. Grodd says that the new store will sell leather goods, loungewear, and dresses. The suits will range from \$700 to \$2,200.

"When a customer buys a suit, there won't be hundreds more like it," says Grodd, who also plans to open Paul Stuart stores within the next five years in Chicago, Washington, and Europe. "They will be quality clothes, beautifully presented." Grodd hopes to have the women's store open in 1990.

ABE SAYS *TIMES* AD NOT FIT TO PRINT

Abe Rosenthal wasn't pleased to see an ad for *Fit to Print*—Joe Goulden's vitriolic portrait of the former New York Times executive editor—advertised in the paper. But he was even more unhappy that the ad falsely claimed the *Times* had endorsed the book by saying it was "the dramatic inside story of the world's most important print medium"—*The New York Times*.

"I never expected the paper to refuse the ad, but I also never expected them to make up a review quote," says Rosenthal. "The line that the ad credits to the *Times* has never appeared in the paper. Of course, that is about on a par with the rest of the book. I haven't read it, but my friends tell me that it is an opera of hostility and terribly inaccurate."

A spokesman for Barnes & Noble, which placed the ad, says the copy came from Lyle Stuart, the book's publisher. Lyle Stuart executive vice-president Bob Salomon says, "It was a typesetter's error. They put in quotation marks by mistake."

CITY CENTER CLAIM MAY MIRE CITYSPIRE

The battle between CitySpire developer Bruce Eichner and the group that operates the City Center Theater is going to court. The City Center 55th Street Theater Foundation is about to file a lawsuit to block city approval of the CitySpire tower. The foundation is charging that the developer broke an agreement to renovate the theater in exchange for the right to build 21 stories of the 72-story luxury building.

The chairman of the foundation's board, Howard Squadron, says the city is preparing to give the developer a Certificate of Occupancy for the top floors of the tower, although the renovation is not complete. "The fire-alarm and gas-heater systems were not properly installed, the air-conditioning and drainage systems continue to be a problem, and the theater was never rewired," says Squadron. "Once Eichner gets city approval, we'll have no leverage to force him to do the work."

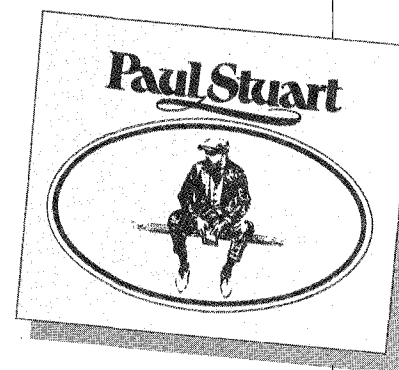
A spokeswoman for the city's Department of Cultural Affairs, which is overseeing the project, says, "We'll make sure the developer has finished the required portion of the renovations before we allow the Certificate of Occupancy to be issued for any particular floor."

FRANK TAKES FIELD TRIP TO TODAY

WCBS weatherman Frank Field is steaming because CBS *This Morning* rejected his offer to discuss his videocassette, *A Plan to Get Out Alive*. The 45-minute tape on



DR. ZEV ROSENWAKS

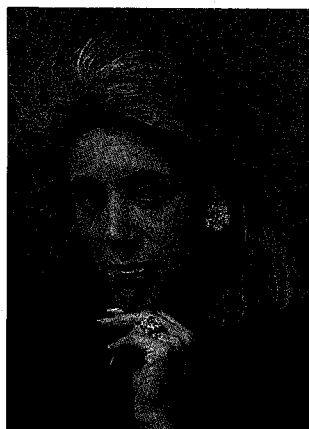


THE PAUL STUART LOGO



FRANK FIELD

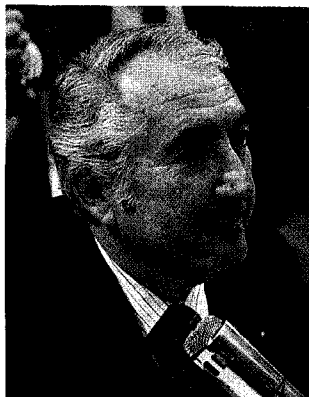
GENTLEMAN'S SPORTERLY?...WENNER'S CIRCLE...PARTY GIRLS...CONGRESSIONAL RECORD



SUSAN TISCH



JANN WENNER



PETER RODINO JR.

how to survive a fire was originally made as a widely praised fifteen-part series for WCBS-TV. Last week, the tape went on sale at about cost, and Field is appearing on more than twenty shows, including NBC's *Today* show and Fox's *Good Day New York*, to discuss it.

"My own network said they rejected it because I was on the *Today* show, but I offered it to CBS first," says Field. "I'm not making any profit—I'm just trying to save lives."

A CBS spokesman would say only, "This was simply an editorial decision."

GQ GETS PHYSICAL AT CONDÉ NAST

Condé Nast sources say that *GQ* editor-in-chief Art Cooper and managing editor Eliot Kaplan are working on a new upscale sports magazine. The monthly, to be called *The Sportsman*, will cater to sports fans and amateur athletes alike. The editors and the *GQ* design team are putting together a prototype and will present it to Condé Nast chief Si Newhouse by December. A source says the editors hope to launch it next fall.

Cooper won't comment, but, the source says, "they are taking the kind of sports-related stories and profiles that have appeared in *GQ* and ex-

EX-TRUMP GALA GETTING TISCH TOUCH

The social set is talking about how the Tisches are putting their stamp on the United Cerebral Palsy annual gala. For the past nine years, the event was funded by Donald Trump and run by his wife, Ivana. This year, the Loews Corporation is sponsoring the event, and Loews chief Laurence Tisch's daughter-in-law, Susan, will be chairwoman. Last year, the theme was "An Evening at Trump's Casinos." This year, Susan is calling it "An Evening on the Riviera"—where Loews owns two hotels.

"There's quite a little rivalry going on between the two grandes dames of fund-raising," says a source close to the event, to be held next month at the New York Hilton. "Everyone's watching to see whether Susan has the same drawing power as Ivana, who raised more than \$600,000 last year."

"In prior years, the event was decorated to look like Las Vegas or Atlantic City casinos," says Susan Tisch. "A new person is called in to run an event in order to bring in new people and give it a new look. But there's no one-upmanship. I only hope I can do as good a job as Ivana has."

panding them into a magazine. They may have some sports fashion, but it is largely a life-style magazine."

NIGHTLIFE NOTES FROM ALL OVER

The Chemists' Club's 79-year-old building has been bought by LandLeisure, the London-based company that built the St. James's Tower on East 54th Street and once owned St. James's clubs in London, Paris, and Los Angeles. The building, at 41st Street near Madison Avenue, will open in late 1989 as the upscale, members-only Rumford social club and hotel. The Chemists' Club will remain in the building and will oversee

the library, banquet hall, dining room, and meeting rooms... Gian Marino, at 58th Street near Second Avenue, which has been serving Italian food for 46 years, is becoming a French restaurant called Le Nid. Owner Giovanni Di Saverio, who also owns the nearby Tre Scalini, says he's making the change because "there are too many Italian restaurants along 58th Street."

PETER RODINO REMEMBERS WHEN

Peter Rodino Jr., who was chairman of the House judiciary committee that voted to impeach Richard Nixon, is talking to top publishers about writing his memoirs.

Rodino, a Democratic New Jersey congressman since 1948 who has sponsored landmark civil-rights and antitrust legislation, will write the book when his term expires early next year. "Rodino has been in the thick of many political storms throughout eight presidential administrations," says his lawyer, Robert Barnett. "He has a fascinating, inside perspective on American politics and politicians."

WILL THEY LET JANN BE JANN—AGAIN?

Will Jann Wenner get another stab at stardom on the big screen? Former *Rolling Stone* wunderkind Cameron Crowe, who wrote *Fast Times at Ridgemont High*, is working on a new screenplay about his years as a teenage reporter for the magazine.

Crowe, who wrote for an underground newspaper before signing on with *Rolling Stone* at fifteen, says, "It's about always being younger than everybody else. I was interviewing musicians who were trying to act younger than they were, and I was hoping to get zits to prove I was an adolescent." Will Wenner play himself again, as he did in *Perfect*? Says Crowe, who worked for Wenner for six years, "There's only one man who can play Jann."

Guess which car has a higher resale value? Guess again.

Admittedly, it was close.

But when the final results were totalled, the Hyundai Excel GLS edged out the Mercedes 190E by a bumper.*

According to the 1988 July/August Kelley Blue Book, the Hyundai retained 87% of its original price vs. 83% for Mercedes.

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for five, reclining bucket seats, wall-to-wall carpeting, even an electric rear-window defroster.

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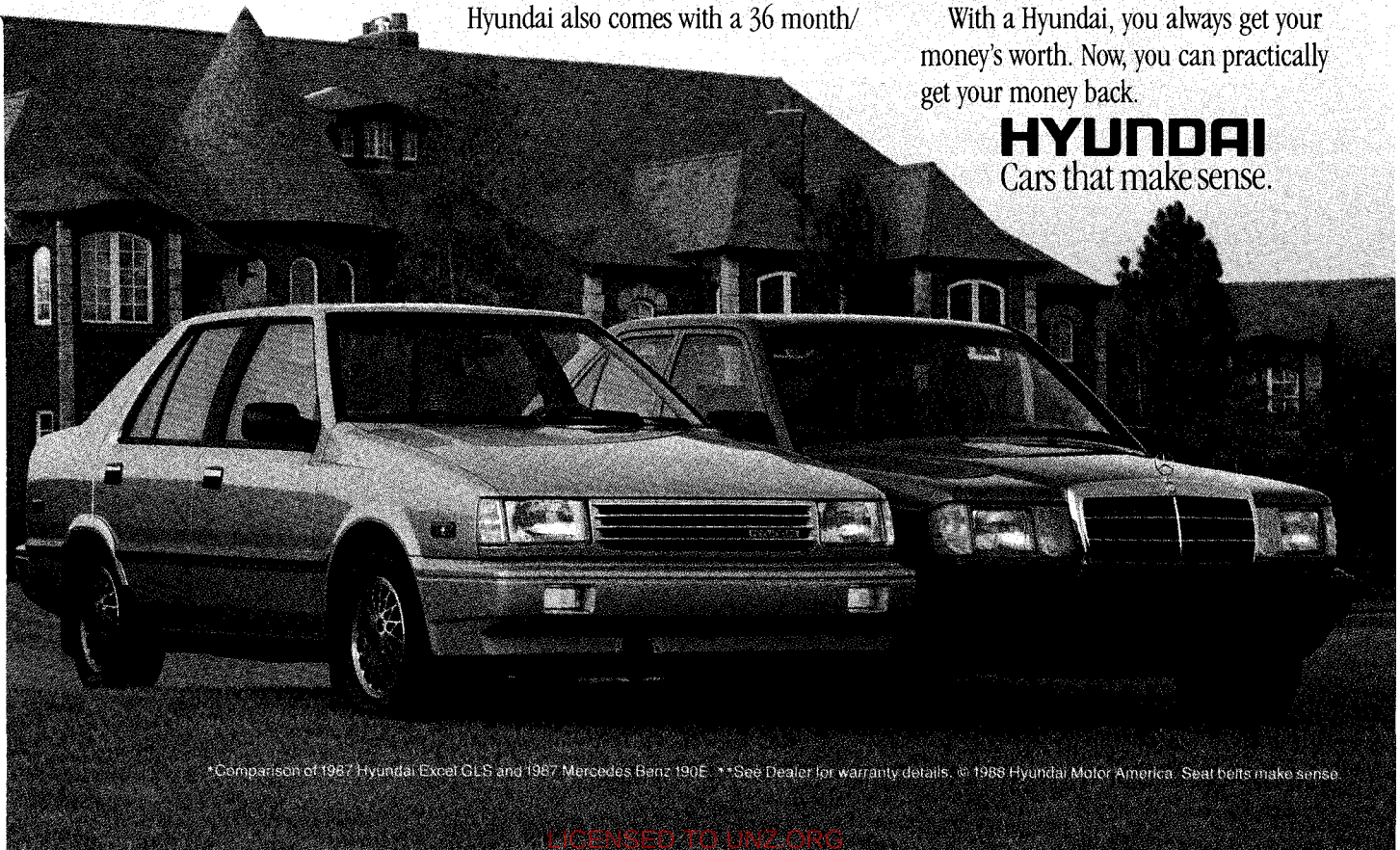
And along with holding its value down the road, the Excel from Hyundai has a very reasonable price tag to begin with. Plus, a well-deserved reputation for being reliable and dependable.

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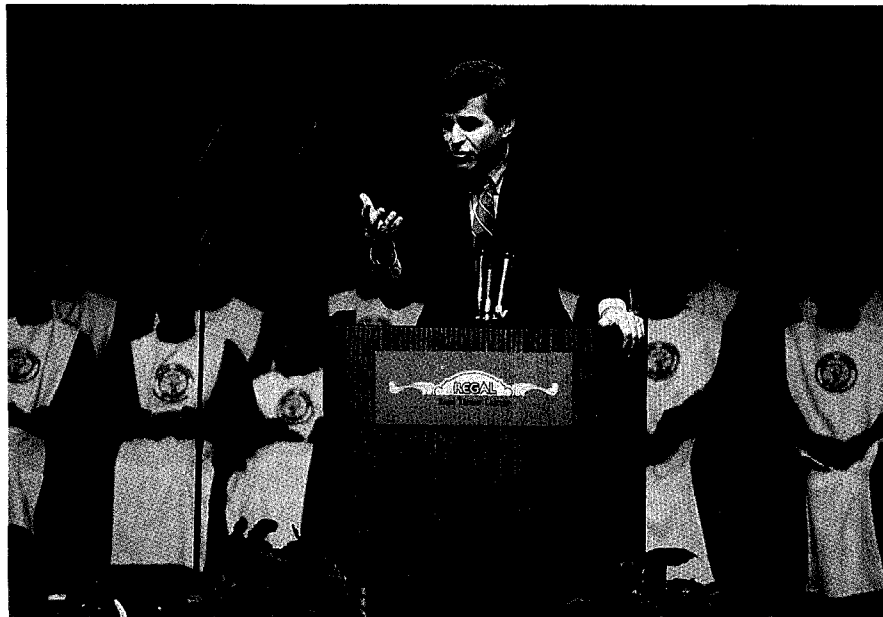
With a Hyundai, you always get your money's worth. Now, you can practically get your money back.

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*Comparison of 1987 Hyundai Excel GLS and 1987 Mercedes Benz 190E **See Dealer for warranty details. © 1988 Hyundai Motor America. Seat belts make sense.

THE GREAT UNMENTIONABLE



DEMOCRATS' DILEMMA: Governor Dukakis speaking to a group on the South Side of Chicago.

FINESSING RACE

BACK IN THE MID-SEVENTIES, RONALD Reagan loved to entertain audiences with the story of a Chicago welfare recipient who had "80 names, 30 addresses, 12 Social Security cards," and was defrauding the government of vast quantities of the taxpayers' dollars. The details were a bit sketchy—the "welfare queen" was never named (though she did, apparently, exist), and her vital statistics tended to vary with each retelling—but the purpose of the story was crystal clear.

This year, George Bush—in a subtle echo of his master's voice—has located a perfect spouse for the woman from Chicago: Willie Horton, the now-infamous murderer who got a weekend furlough from the state of Massachusetts and went off to rape and terrorize a family in Maryland. Bush never seems to tire of recounting the Horton saga and, even before last week's debate, had taken to attacking Michael Dukakis—in a marvelous bit of near-symmetry—as the "furlough king."

As of last Wednesday, Horton's mug shot—a photo that might well be subtitled "Your Worst Nightmare"—had not yet found its way into official Bush campaign ads (a group called Americans for Bush was less restrained and used it prominently), but Dukakis staffers believe the oversight will soon be corrected. "The only question," Roger Ailes, Bush's occasionally hyperbolic media adviser, has said, "is whether we depict Willie

Horton with a knife . . . or without it."

Bush aides argue that Horton and the furlough issue are fair game: Massachusetts was the only state to give weekend passes to first-degree murderers facing life without parole. That's true enough, but nonsense all the same. For one thing, first-degree murder is broadly defined in Massachusetts and encompasses some felony murders—an unarmed seventeen-year-old on a joyride, for example, can be sentenced to life without parole if one of his passengers decides to knock off a gas station and commits murder in the process. And while it can be argued that anyone who'd let a bad actor like Willie Horton out for the weekend would have to be crazy, it's also true that an inmate with his record would have been eligible for a furlough in no fewer than 23 other states. The bottom line on these programs seems to be the same everywhere, including California and the federal prison system under Ronald Reagan: No matter how tight you draw the guidelines, there will always be "unfortunate" incidents. So why pick on Dukakis?

"Because it's not just a question of furloughs," one Bush adviser insists. "This speaks to Dukakis's softness on 'values' issues in general. It's about liberalism and permissiveness."

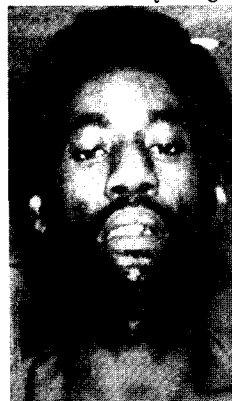
Oh, please: It's about race. Like Reagan's welfare queen, Willie Horton is a not-so-subtle reminder to white, working-class Americans that the Democrats are the people who brought you welfare, school busing, and a host of other dubious social programs; they're the people who have been known to insist that crime is a social disease "caused" by poverty; most important, they are the party of Jesse Jackson (another white nightmare who was being groomed by GOP spinmeisters for the Willie Horton role—as Dukakis's other "running mate," as campaign manager Lee Atwater joked—before the reverend made himself scarce this fall). "No question, this Willie Horton stuff is race-baiting," says Steve Murphy, who runs the Dukakis campaign in Illinois. "And, yes, it hurts."

Race is the great unmentionable of American politics. It is almost never discussed publicly, except in the most sterile, careful way; it is so volatile a topic that, even privately, most party stalwarts try to discount or finesse it—but racial antipathy has become a near-insurmountable hurdle for Democrats in presidential campaigns: "We have a real problem convincing a good part of our traditional constituency—white working- and middle-class males—to vote for us," says one party analyst. "And it's especially true if they live in states with a heavy concentration of blacks."

Even if the Republicans weren't so eager to indulge their worst instincts, this would still be a critical problem for Dukakis—but his efforts to confront it have been muddle-headed and craven. His tacit hope appears to be that if he can focus attention on common economic fears, he may be able to sneak by without really addressing the social abrasions (everything from crime to teenage pregnan-

cy to the noise pollution caused by boom boxes) that cause the trouble. This is a common delusion among Democrats, who often seem trapped in debilitating Republican stereotypes when it comes to racial issues—either pandering shamelessly to black voters or avoiding the messier "values" issues like the plague.

There was a classic moment in Iowa last winter when a black lawyer named Don Nickerson confronted a panel of Democrats with an



Willie Horton.

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Vanilia

by

Jean Laporte



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unseemly reality: Black males are the main perpetrators *and* victims of violent crimes. He rattled off several chilling statistics to prove his point, and then asked the candidates what they proposed to do about it.

"What are the fundamental reasons for crime?" Dukakis began, in a response that must have confirmed Lee Atwater's wildest fantasies about the nature of Massachusetts liberalism. "We all know them: the lack of jobs and opportunity."

The striking thing about the Duke's answer is that it was one of the more reasonable offered by the five dwarfs present that evening. Richard Gephardt, for example, seemed to blame ghetto crime on Edwin Meese: If the nation's Attorney General didn't respect the law, how could anyone else? Bruce Babbitt maneuvered his answer into a plea for cutting the federal deficit, which he said would produce a stronger economy and, yes, less crime. Even Jesse Jackson—usually the only Democrat willing to face this head-on—chose to duck and focused on white-collar criminals.

Afterwards, ABC's Jeff Greenfield ("Media," page 24) asked the young lawyer what he thought of the responses. "They danced around the issues," Nickerson said. "Yes, you need jobs, but it's not that simple. There are people out there who need to be prosecuted, punished, who need to be separated from society. Otherwise, the rest is futile."

Dukakis partisans would point out that the governor agrees with Nickerson and, furthermore, that he's had an excellent record on crime—but that's not quite the point: He didn't answer the question. Given the chance, Dukakis—like many liberals—will avoid talking tough on crime because, I suspect, he thinks it sounds *racist*. This is the same sort of fuzzy thinking that leads him to say, as he often has this year, that there is no such thing as an *underclass*.

Such lame dissemblings have the effect of sounding naïve and simplistic to *both* working-class whites and ghetto blacks. Dukakis has the record and the rhetoric to speak convincingly on welfare reform, day care, and other urban problems. What he lacks is the ability, or courage, to talk sense on the issues of social anarchy that are at the heart of white—and black—middle-class fear.

A few weeks ago, on the South Side of Chicago, Dukakis made one of his rare appearances before a noninstitutional black audience. His speech was shameless: a condescending laundry list of alleged black concerns ("We're going to aim *high*, and... win statehood for the District of Columbia") laced with semi-inspirational pap and an occasional, truly weird venture into rhythmic gospel-style oratory. The sound bite on the local news, the one message that reached the

Reagan Democrats in the suburbs, was a few lines of praise for Jesse Jackson—who is regarded as the Antichrist's first cousin in ethnic wards and suburban towns like Cicero. "Terrific," sighed a Dukakis aide. "But what can we do?"

Good question: Is there any message that would play in both Cicero and the South Side ghetto?

I think there is, but the message requires some courage and a willingness to cut through the rhetorical baloney that has encumbered civil-rights speech-making since the days of Martin Luther King Jr. Sooner or later, some white candidate ("a Democrat, I'll bet," says one Republican, "like Nixon going to China") is going to walk into a black neighborhood, talk simply—and say that there are some things government can help with and others you've got to do for yourself.

The first half of the equation is easy. Even George Bush has come close to identifying the most plausible, immediate course of government action: a major effort to help inner-city children, especially with early education and health care. A good Democrat might up the ante and insist on slashing class sizes and sending the best teachers (perhaps with federally subsidized stipends) to the worst schools. This is the path of least resistance toward equal opportunity, a program that could win support among conservative and liberal Democrats alike: "Welfare queens" and "furlough kings" may be easy marks, but no one dares deny a child.

The second half of the equation is trickier. Black audiences aren't used to hearing Democrats talk about what government can't do. "But we have to," says one Dukakis state coordinator who had hoped his candidate would be bolder on this subject. "There are certain problems you just can't fix with money. Sooner or later, we're going to have to start talking about the declining moral and educational standards everywhere in the society—but particularly in the inner city. This is something only Jesse has been able to do so far, but I think it should be an important part of our message. We're going to have to challenge black audiences to reverse the decline of moral values in their neighborhoods."

The consensus among a half-dozen Democratic strategists I contacted last week was that the message was worthy, but no white politician could deliver it to a black audience and survive. "Blacks will just stay home [on Election Day]," said one, expressing the rather depressing and perhaps condescending conventional wisdom about an important Democratic constituency. "You need someone like Bobby Kennedy, someone who has credibility in that community."

Either that, or someone with a sharp mind, a good heart, and a little guts. ■

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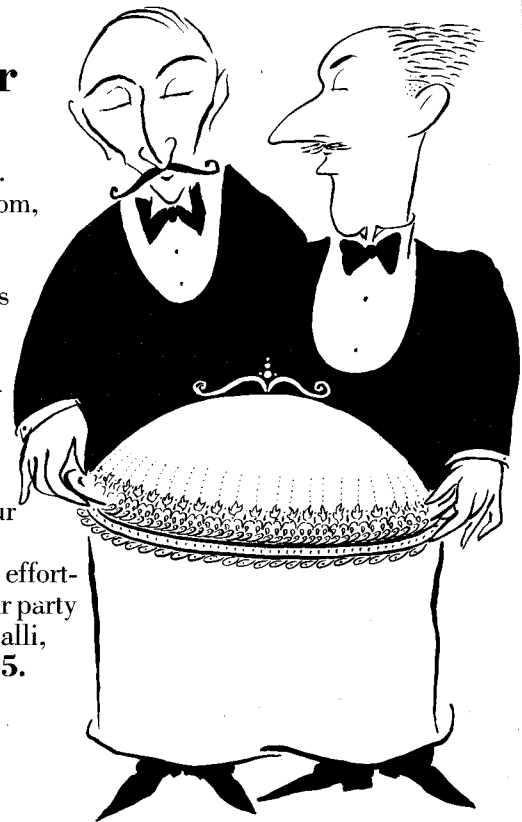
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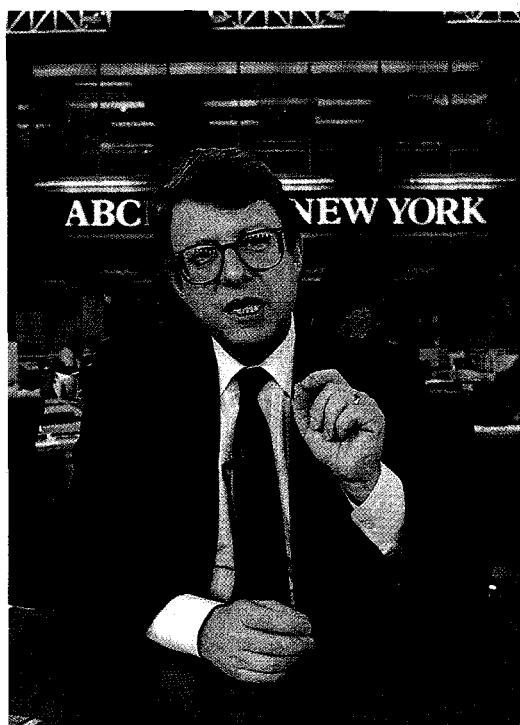
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Media/Edwin Diamond

MONDAY-NIGHT POLITICS



IMPROBABLE ANCHOR: Greenfield on the set.

STARRING JEFF GREENFIELD

IT'S TEN O'CLOCK, AND JEFF GREENFIELD still isn't sure where his program is.

Chinese-take-out cartons litter the conference table at the *Nightline* offices at ABC News on West 66th Street. An unmemorable *Monday Night Football* game sputters and stumbles on the overhead monitors. Greenfield is writing what the producers call the "homily," or closing remarks, for *Nightline*'s weekly "Campaign '88" program, a half-hour magazine show focusing on the presidential race. This particular show looks as if it won't go on until the middle of the night. In fact, given the game's 9 P.M. EST starting time, plus the local news programs that follow in most TV markets, *Nightline* will be lucky to begin at 1 A.M.—if the game doesn't go into overtime, as the Raiders-Broncos' did the Monday before. Ted Koppel, exercising a star's prerogatives, got Mondays off during football season specifically to avoid talking to empty pews.

But this night, it all comes together for ABC's Monday Night Politics and Greenfield, its regular guest anchor. The Saints' Morten Anderson kicks a last-second field goal to win the game in regulation time. Greenfield, a former Yale law student and speechwriter for John V.

Lindsay, produces a deft introduction for the top of the show and a strong, funny closer. George Bush's appearance at Edwards Air Force Base that day to greet the returning astronauts wasn't a political event, Greenfield writes in his script, because Bush didn't ask them to recite the Pledge of Allegiance. Smart politicians, he adds, were using the perks of their offices at election time long before television and the era of the photo opportunity ("Abraham Lincoln toured Civil War battlefields during his 1864 campaign").

Campaign '88 has not been a very good one for the candidates, who often seem to be staggering through a contest of mediocrity and meanness. But ABC News has been a consistent winner, starting with its convention coverage. And no television journalist has quite been able to match ABC's Greenfield for incisiveness under pressure. While the candidates—or, more precisely, the

candidates' speechwriters—search for the best sound bite of the day, more often than not Greenfield is getting off the wittiest one-liners on the news. His success signals a new maturity in commercial television's coverage of politics: Greenfield and *Nightline* show that network news can be informative and unpatronizing for a significant (if sleepy) audience.

Greenfield is an improbable candidate for television stardom. First of all, with his chipmunk cheeks, he doesn't look like the generic anchorman. "Jeff couldn't anchor your local six o'clock news," says *Nightline* executive producer Rick Kaplan. "He's not your snappiest dresser." Of course, Koppel was once called "Howdy Doody" and "the guy with the funny haircut." Greenfield argues that audiences can learn to adapt their notions of "what an anchor is supposed to look like: Look at Koppel's reputation now."

Then there's Greenfield's rapid-fire delivery. After the first Monday-night "Campaign '88" show, Greenfield remembers, "at least five people came up immediately to tell me I talked too fast. I'm learning to slow down."

Greenfield's "New York" manner—in rough translation: wise-guy, brash, opinionated—is more problematic. That style

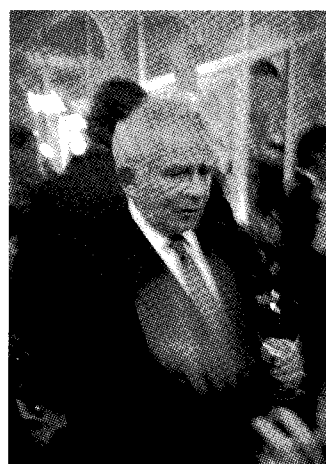
is rarely on view on national network news shows. But Greenfield has seen the heartland; after high school at Bronx Science, he went to the University of Wisconsin, where he edited the student paper. He graduated from Yale Law School in 1967, worked for Senator Robert Kennedy, then became chief speechwriter to the liberal mayor of New York. Next came six years with the political-advertising-and-media-consulting firm headed by David Garth (where the clients were mostly liberal Democrats).

Greenfield, 45, didn't seriously get into television until he was 35. Though he'd done some commentary on Channel 13, his first full-time job was with CBS News. Neither his late start nor his liberal politics hampered his career. "I've made the trip from partisanship and polemics," he says. "Besides, the statute of limitations has run out." He claims he knew he was clean one day in 1984, when he praised a Ronald Reagan speech and was denounced by Charles Manatt, then chairman of the Democratic National Committee, for doing a "propaganda piece." Now Greenfield says that when he's on camera, "my hero is Bill Klem, who called 'em as he saw 'em."

Greenfield may be succeeding on television in part *because* of his political background. Obviously, he's been on the inside and has a better understanding of the way things work than most "pure" journalists. Perhaps more important, he has the political player's joy of the game and its lore. When ABC News president Rooney Arledge decided to make Greenfield a roving floor reporter at the 1988 conventions, the payoffs were immediate. In 1980 at CBS, Greenfield had been one of the boys in the booth, doing above-the-fray analysis. He came across as just another "judicious" voice in the babble of experts. By 1984, he was working for ABC News, though his campaign role was minimal.

This year, however, Greenfield's work simply took off. At the two conventions, he fed off the energy of the delegates and party operatives on the floor, "schmoozing them," as he says. The ex-speechwriter also understood the underlying principle of the sound bite: With 30 to 40 seconds of airtime, try for no more than one or two thoughts and make them vivid "take-home" points that viewers will remember. Arkansas governor Bill Clinton's interminable address in behalf of Michael Dukakis, Greenfield told ABC viewers right afterward, "wasn't a nomi-

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nating speech; it was a nominating chat." At the Republican Convention, Greenfield described New Jersey governor Tom Kean's soporific speech as a "three-course, well-balanced meal from the seven political food groups."

The *Nightline* format allows Greenfield to use his writing abilities and sound-bite skills. He comes to every program with his chipmunk cheeks stuffed with political materials and historical allusions. One of the best shows brought in Michael Kinsley of *The New Republic* and William Safire, the *New York Times* columnist and former speechwriter for Richard Nixon. The trio discussed the shortfalls of the campaign and its coverage. Greenfield reminded viewers of past candidates with occasional problems on the stump (he recalled the line "To err is Truman"). Safire said that any discussion of the media's role was basically removed from reality, something like "taking a picture of a statue of a man."

As inside as these discussions may sound, the *Nightline* political shows have been attracting 3 million to 4 million viewers over the past two months (the latter the football game runs, the smaller the audiences). Viewers tend to be younger and more urban than the audiences for the *Tonight Show*, No. 1 in the late-night time period. They are not necessarily political-news addicts and media insiders but rather a mid-market group, including people who tune in right after their local news shows to find out what *Nightline's* topic is going to be before committing themselves.

ABC knew enough not to try to do "The Ted Koppel Show With Jeff Greenfield." Instead of asking Greenfield to be the master of the one-on-one interview, ABC has him anchoring a half-hour informational show with a variety of elements, such as the main story or "cover," polling, and campaign highlights and lowlights.

Interestingly, neither anchor sees his future tied to *Nightline*. Koppel's four-night week enables him to do prime-time specials and ABC "Town Meetings." Greenfield also has other interests. He took a leave of absence from ABC last year to be a fellow at the Gannett Center for Media Studies at Columbia and used some of his academic term to work on a political novel ("no ripping off the doors of bedroom or boardroom," he says. "It's about a constitutional crisis"). One option for Greenfield would be to combine his part-time writing with part-time TV work. "There are all kinds of ways to use newspeople at ABC," he says, pointing out that "there's a part of the schedule ABC has never figured what to do with. It's the time after *Nightline*."

Maybe they'll have to call it "Dawnline."

bloomingdale's



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THEIR WAY

LIFE AT LORD EINSTEIN

AT 11 A.M. FRIDAY, MARCH 18, SIX TOP managers from Lord, Geller, Federico, Einstein marched out of the successful ad agency they had built from scratch—to begin anew as Lord Einstein O'Neill & Partners. "It was all roses and champagne then," recalls chairman Dick Lord.

Now, seven months later, the rosy scent has faded, and the agency, with an annual \$45 million in billings, is facing the hard reality that new business is an agency's lifeblood. "It's been a lot tougher than anyone thought," admits Arthur Einstein, the 55-year-old president.

The six active partners worried at first that the courts would lock their doors for a year. And, says Einstein, "I've known for years that new accounts don't just break down your door." Having shaken off what they saw as a tyrannical parent, the Lord Einstein team now contemplates an uncertain future.

Enough thunder and lightning heralded the new agency's birth to make headlines in the trade press for months. Everyone wondered how the publicity would affect prospective clients. How do you evaluate the team that launched the IBM Personal Computer, IBM Personal System/2, and other product lines; advertised Dean Witter by making the average consumer feel important; and ushered in Anne Klein II fashions with mysterious commercials in which an elegantly dressed woman is chased into a phone booth by a cowboy and then answers—before he asks—"Anne Klein II"?

Lord, Geller, Federico, Einstein, after all, was the agency that worked miracles for Steinway pianos and Tiffany baubles and helped WNBC-TV earn seven straight wins in the ratings with appealing and memorable ads. Its creative teamwork turned a brown shoe into a magic slipper in the "Go Bass or Go Barefoot" campaign, brought the pages of *The New Yorker* to life on television, and "put the good stuff on the good stuff" for Fuji videotape.

Alvin Achenbaum, chairman of Canter, Achenbaum Associates, a marketing management-consulting firm, suspects that traditionalists in corporate and bu-

reaucratic America may now shy away from such rugged individualists. But Leslie Winthrop, president of the Advertising Agency Register, which acts as a broker between clients and agencies, sees no negative reaction. Rather, she says, the breakaways are being viewed as folk heroes.

"Dick Lord's a renegade with a reputation as the sweetheart of the industry," says Winthrop. "So all the attention their launch has generated has only made his

tive vice-president Kevin O'Neill, who came to Lord, Geller in 1981. Lord, 62, says Saab chose Lord Einstein because its president, Bob Sinclair, liked "the way we talked about advertising, the work we'd done, and partly because our standing up for what we believed was right appealed to his independent nature." IBM had assigned its small projects to Lord Einstein while it was deciding what to do with the rest of its account at Lord, Geller, which handled the IBM account since 1979. IBM has now divided its account between Wells, Rich, Greene and Lintas: New York.

Two thirds of Lord Einstein's 62 employees had come from Lord, Geller before the exodus was legally barred. The new agency expects to win at least \$20-million in new billings by year's end—the result of a massive networking, letter-writing, and phone-calling drive. It hopes to bill \$200 million by 1990.

In many ways, the launch of Lord Einstein was a replay of the Lord, Geller start-up twenty years ago. Both were supported by outside owners. (Young & Rubicam owns 49 percent of Lord Einstein.) "But this time it's not as risky," says Lord.

As it happened, Lord, Geller's first account was a public-service one—"a good fit because we were nonprofit," recalls Lord. The agency's first paying customer was Killington Ski Resort. "With those billings, you couldn't even afford a ski ticket," he says.

After copywriting jobs at Y&R and Cunningham & Walsh, acting as creative supervisor at Benton & Bowles, and serving as creative director at Warwick & Legler, Lord launched Lord, Geller in 1967 with art director Gene Federico. He figured that aligning himself with a larger agency would help him attract bigger accounts. He also thought that without J. Walter Thompson—or the image of that giant—behind it, Lord, Geller couldn't have won the then-tiny \$2-million IBM account.

So he sold the agency, which then had billings of \$5 million, to JWT for less than \$360,000 in JWT stock. Lord was prescient. Lord, Geller and IBM's creative use of Charlie Chaplin's "Little Tramp" to humanize IBM's new per-



TEAM PARTNERS: Lord (front), Ray Freeman, O'Neill, Einstein.

agency's name better known in a positive way. I haven't had one client who doesn't want to consider Lord Einstein O'Neill & Partners."

Saab-Scania of America, *The New Yorker*, and WNBC-TV did more than consider. WNBC-TV deserted Lord, Geller and went with Lord Einstein after the new company had been open for only 72 hours. *The New Yorker* made the switch on the agency's fourth day in business. And in April, the company behind Saab—the "most intelligent cars ever built"—moved its \$35-million account to the Lord Einstein camp (Lord Einstein has prepared new campaigns for all three). Saab had racked up record sales for five years—until the weak dollar and stock-market crash eroded sales.

"It was the biggest account any of us had ever won," says 35-year-old execu-

sonal computer established the agency.

But ultimately, conflicts stymied Lord, Geller's growth. Its management team began discussing a leveraged buy-out from parent JWT Group. Tensions mounted after the WPP Group plc bought JWT, an American-agency holding company seven times its size, in July 1987 for \$566 million—the first hostile takeover in advertising history.

Then Martin Sorrell, the 43-year-old Englishman who heads WPP, forced Lord, Geller to stop its pitch for General Motors' new Saturn cars (which could have added \$100 million in billings). Sorrell also tried to set up a network of agencies called Conquest Europe. He wanted the new agencies to be affiliated with Lord, Geller despite the partners' objections. He then squelched their \$30-million-to-\$40-million buyback plan.

Fed up with the situation, the six partners walked out. When Sorrell arrived from London to smooth things over on the day of the defection, Lord told him, "It's too late. The house is on fire."

The split prompted a bitter eleven-week battle in New York State Supreme Court. WPP contended that the defectors conspired to sabotage the operations of Lord, Geller and force WPP to agree to a

leveraged buy-out. The management of Lord Einstein charged that their former owner was trying to stop them from starting a new agency. Judge Herman Cahn temporarily enjoined Lord Einstein from accepting any new clients or staffers from Lord, Geller. He has not, however, issued a final ruling, even though IBM has recently moved its account to two other agencies.

Despite legal wrangling, client and employee defections, and "the unintentional black marks Sorrell gets for simply tangling with the industry's sweetheart," says Leslie Winthrop, WPP's fortunes have soared.

Credit JWT's new-business sweep and Sorrell's financial savvy. WPP lost approximately \$450 million in billings in the wake of the takeover, but JWT has added a net \$500 million in new business so far. And WPP's cost-cutting has boosted JWT's operating margins from a meager 4 percent to 7½ percent—closer to the industry norm of 10 percent.

Lord, Geller seems the most damaged by events. In June, it retained Schieffelin & Somerset's \$8-million Hennessy Cognac account and Contel Corporation, but the agency has lost the *Wall Street Journal*, Dean Witter Reynolds, Anne Klein II, and, most painfully, IBM, which

accounted for about 60 percent of its \$222 million in billings.

After IBM departed, Lord, Geller fired 90 of its 270 employees. The cutbacks started speculation that the agency will remain open only until the resolution of the case. After that, some say, it may be folded into JWT.

But at Lord Einstein, the mood is ebullient. "At some point, you decide whether you're a builder or a person who moves through others' buildings," says O'Neill. Adds Lord, "We're confident, invigorated, and renewed. Litigation is what lawyers are for, and we're leaving it to them and paying attention to advertising and the advertising business."

That, he concedes, can be frightening. "You worry that you were good at something once but wonder how good you are now," says Lord, who had thought about retirement at Lord, Geller.

"Here, there's nowhere to hide, no one else to blame. Now the only reason we can't win something is because we weren't good enough. I wasn't digging coal, didn't have black-lung disease, and my back wasn't broken from work, so I'm not bemoaning my passed-up retirement. I'm in a business I love, and now we have a chance to go back and do it our way again."

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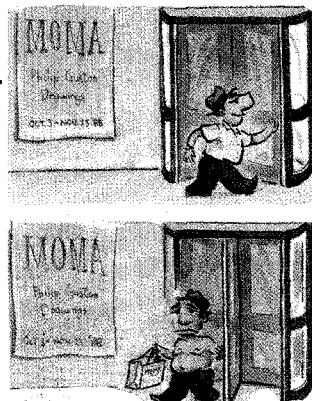
TRUE TALES

Oh, MOMA!

A FRIEND OF MINE FROM London decided to go to the Philip Guston show at the Museum of Modern Art. He'd been told that the museum was free on Thursday nights, when it stays open until 9 P.M. When he got there, he was stopped at the admission booth.

"Excuse me, sir," said a young man, "but the museum asks that you give a contribution." My friend asked how much he should donate. "Six dollars," he was told. Since it was already 8 P.M., my friend—who knew that \$6 is the usual admission fee—gave only five dollars.

After seeing only half the show, my friend heard an announcement over the loudspeaker that the museum was soon closing.



He rushed to the Museum Store so he could at least get a copy of the show's catalogue. And when he got home, he was even more frustrated by his evening at MOMA upon discovering he'd been overcharged for the book, too. EDITH NEWHALL

BRIEF LIVES

EX-NEW YORKER

ALEXANDER KAPLEN, THE EDITOR OF *Wigwag* magazine, wants to make one thing perfectly clear: "We're not a group of dissidents who decided to preserve the 'true' *New Yorker*."

Instead, Kaplen, 28, and several of his friends—most of whom used to work at *The New Yorker*—have published the first issue of a homespun magazine that strives to avoid stories by "the same old twelve writers." *Wigwag*, an American word that means to signal someone home, has a lot of what you'd expect (fiction, poetry, reviews) and even more of what you wouldn't ("To the American, there is always light at the end of the tunnel," writes John Lahr. "To the Brit, that light is an oncoming train").

Kaplen, whose friends call him Lex, grew up in Englewood, New Jersey, and majored in history and literature at Harvard, where he edited the *Harvard Political Review* and got his master's in history. Then he worked as a speechwriter for two Democratic candidates (they lost). After the 1982 elections, he joined *The New Yorker* as a fact-checker and worked very briefly on the "Potatoes" installment in E. J. Kahn Jr.'s five-part series, "The Staffs of Life." (Someone else checked "Corn," "Wheat," "Soybeans," and "Rice.")

Kaplen also wrote for "The Talk of the Town." "When the season changed," he says, "I'd write and long for the season that had just passed." Still, Kaplen says, "it was the best place I've ever worked." In 1984, though, he left for Yale Law School, where he sat in the back of the class and worked on a proposal for *Wigwag*. "I've always been drawn to Charles Kuralt's 'On the Road' and

Calvin Trillin's 'American Chronicles,'" Kaplen says. "They were wonderful but sometimes unsatisfying, because *they left*."

In *Wigwag*, which expects to go monthly early next year, most of the writers stay put, providing readers with a sense of place and rootedness, uncovering what writer Scott

Russell Sanders calls "a web of streets and gardens and lives."

For the preview issue, novelist Alice McDermott wrote *Wigwag*'s first "Bedtime Story," a regular feature for parents and children. Former *New York Times* reporter Molly Ivins covered a First Amendment crisis in Texas: "Nothing like sitting in the midst of a sea of Citizens Against Pornography to make you notice that your friends all look like perverts."



Alexander Kaplen: "We're not dissidents."

All 3,000 copies of the first issue sold out across the country in five days, and Kaplen is distributing more this week. Having raised more than two thirds of the \$3 million he needs, he's optimistic about reaching a circulation of 300,000. Under discussion now is a "Letter From Springfield," one from each of the 18 Springfields across America. "I know it's not Cher and it's not Jack Nicholson," Kaplen says. "But it is a letter from Springfield."

Kaplen is pondering a history of America "as seen through the mini-series" and regular coverage of one small-town mayoral campaign—"say, what Elizabeth Drew does for the presidential race but funny and meaningful, and certainly much shorter. One month, if the candidates go fishing or run the bowling alley and that's all they do," Kaplen says, "then that's what we'll write about."

TOM PRINCE

ART BEAT

THE ILLUSTRATED MAN

I DON'T KNOW WHY people wonder whether I do something other than illustration," says James McMullan. Unlike illustrators who also paint on canvas, McMullan, 53, says he's sufficiently challenged by his many commercial projects, like the watercolor posters he creates for shows—*Anything Goes*, *The House of Blue Leaves*, and *The Front Page*—at Lincoln Center Theater.

For *New York Magazine* readers, McMullan's name is likely to evoke memories of cover stories he illustrated, including Albert Goldman's "The Colombian Connection: Two Yanks on the Road to Pot" and Nik Cohn's "Tribal Rites of the New Saturday Night," which inspired the

film *Saturday Night Fever*.

McMullan's self-portrait might resemble his poster for "Masterpiece Theatre's" *Jewel in the Crown*. Born in Tsingtao, China, where his grandparents founded an Anglican mission, McMullan grew up shuttling between Canada, India, and Shanghai. After living in Seattle with his mother in the early fifties, he moved to New York in 1955.

A graduate of Pratt Institute, McMullan first became known for his journalistic watercolor illustrations in the mid-sixties, as a member of Push Pin Studio (another Push Pin alumnus, Paul Davis, designs and illustrates the posters for the Public Theater). Besides working for magazines, he



Posters from the McMullan retrospective.

has done album covers, made a short animated film for PBS, and written a book about his craft.

These days McMullan is finishing a second book, *Drawing From Life* (based on the classes he teaches at the School of Visual Arts), tackling new commissions (he did the poster for "Masterpiece Theatre's" *A Perfect Spy*), and organizing his retrospective at the Margo Feiden Galleries (75 University Place; through

November 14).

Since he's spent so much of his life on the move, travel now holds little appeal for McMullan, who divides his time between Sag Harbor and Manhattan, where he lives with his wife and their eight-year-old daughter.

"For me, illustration has always been a way of encountering the world," he says. "Every one leads me somewhere I've never been before."

E.N.

NIGHTCRAWLER

Cafeteria Society

A LAN RISH, DRESSED IN A perky, preppy T-shirt, khakis, and Nike tennis shoes, is bouncing around an unfinished nightclub on East 60th Street. Could this be the same Rish who used to give Monday-night parties at Limelight for Andrew Crispo and Cosima von Bulow back in 1983? Is this really the man who once dyed his hair black and arranged parties at the Underground for Nikki Haskell's cable-TV show?

Of course it is, because the boyish Rish is still a promoter. And he's trying to attract "celebs," as he calls them, and a "young, good-looking crowd" to yet another nightspot—the Great American Clubhouse.

The Clubhouse is supposed to be sporty and fun, not too serious like M.K. "We want it to be, you know, the Hard Rock of the nineties," says Rish, 29, showing off the multilevel

space (where Club A used to be), which can be entered from the adjacent Vertical Club. The Clubhouse features two bars with the requisite fish tanks, a dance floor, a pool table, a VIP section, a Silver Bullet

Sharpshooter basketball game, a steam-table buffet, and a salad bar.

"We're going to have something for everyone," says chef Steven Serling, 24, who has a diamond stud in his ear and used to be the



Alan Rish and the Clubhouse waitresses.

executive chef at Fraser-Morris on Madison Avenue ("It's the Wasp Zabar's, you know," says Rish). Serling's menu will range from hot dogs and chili to lamb chops and smoked salmon. It will also include desserts, like raspberry tart and apple cake, that you'd expect on the buffet at a Park Avenue

dinner party but not at a club where the waitresses wear red-white-and-blue Spandex leggings.

"I hate rules," says Rish, who promises a liberal door policy and a cover of no more than \$10. And Serling says that clubgoers will be able to order omelettes or caviar or just a plate of French fries at three in the morning. "Now people won't have to go to a diner after a night of dancing," he says.

The Great American Clubhouse could be the prototype for nineties nightlife. But its official opening this week sounds like an eighties event—Bret Easton Ellis and Anne Hearst are hosting a party in honor of Jay McInerney. D.S.

OVER HEARD

AT THE TIMES SQUARE subway station: "Don't you think that Halloween in New York is redundant?"

SOUNDS

BARBARA DOES DISNEY

WHEN BARBARA COOK heard that Broadway record producer Thomas Shepard wanted her to do an all-Disney album, she thought of "Mickey Mouse and, you know, Dumbo's ears." And even though she *loves* Dumbo, Cook, the Broadway ingenue turned cabaret star, thought the project was too far away from what she usually does. But since Cook had worked with Shepard on the hit album *Follies*, she agreed to look at the material.

She found both ballads—"Some Day My Prince Will

Come," from *Snow White*, and "A Dream Is a Wish Your Heart Makes," from *Cinderella*—and up-tempo songs, like "Zip-a-dee Doo-Dah," that a soprano can sing comfortably.

The challenge for Cook, who's known for her insightful interpretations of Rodgers and Hart, Gershwin, and Sondheim, was to make lyrics about flying elephants sound sophisticated to her fanatic following. Shepard, Cook, and Wally Harper (her arranger and conductor) wanted "that big movie sound," and that's just what they got by backing her with

a 45-piece orchestra and recording on 24 tracks.

But no matter how big the sound, the lyrics are definitely Disney. "She's fundamentally an actress," says Shepard, explaining the difficulties Cook had with the project. "There has to be meat for her to *feel* a song."

Just back from London, where she sang Disney with the Royal Philharmonic, Cook begins an engagement at the Ballroom this month. And even though they're not serious numbers—there aren't any wishes that *don't* come true—they make an emotional impact large



Barbara Cook.

enough even for Barbara Cook. "The sentiment is so simply put," she says, "that it's plausible."

NICOLAS DOLIN

L.A. TELEX

Hollywood Sights

SIGMUND FREUD, GUSTAV Mahler, and Harold Lloyd were not trying to make a fashion statement with their eyeglasses," says Dennis Leight, a co-owner of Oliver Peoples Opticians in Los Angeles. "Sixty or seventy years ago, glasses weren't something you *wanted* to wear. They were durable, useful items. Now they're works of art."

The bright, airy Oliver Peoples shop, located near Spago on Sunset Boulevard in West Hollywood, has become *the* place to buy extraordinary new and vintage glasses. The new frames—based on designs from the early 1900s to the thirties—come in plastic, metal, or a combination of the two. (The frames alone cost from \$150 to \$225; clip-ons that provide relief from the sun cost an additional \$70.)

Leight and his partners—

his brother Larry, sister-in-law Cynthia, and childhood friend Kenny Schwartz—were planning to open their store two years ago when a friend, an East Coast antiques dealer, told them about the estate of an eyeglass distributor whose wares had been in storage for

with beautiful filigree. My brother went to upstate New York to look at the glasses, and he bought the whole collection."

Two weeks later, the cache arrived in Los Angeles. "Looking at the glasses was like finding pure gold," says Leight. "We knew that this was going to put us on the map." The collection also provided a name for the store, because they learned it had belonged to a man named Oliver Peoples.

Both the vintage frames and the new ones, which are manufactured in Japan, are made of eleven separate pieces, so that when they break, as glasses invariably do, only the broken piece has to be replaced.

"They're expensive frames," admits Leight, "but not that expensive to fix."

Already, New Yorkers are discovering the glasses, which are sold in Manhattan at stores like Robert Marc, Morgenthal-Frederics, and Parachute.

One New Yorker who shopped for frames for months is positive that *her* Oliver Peoples are the hippest eyeglasses in town.

"The first time I wore them into my office, eight different people told me how much they liked them," she says. "One was a serious preppy and another had fluorescent orange hair. Obviously, these glasses appeal to *all* crowds."

ABIGAIL LIST

PRICES

HERE'S WHAT SOME THINGS cost these days:

□ Sixteen weeks of once-a-week after-school classes for a first-grader at Sutton Gymnastics and Fitness Center (440 Lafayette Street), \$250.

□ Steamed Vietnamese ravioli at Indochine (430 Lafayette Street), \$8.25.

□ A ticket to *Cafe Crown* at the Public Theater (425 Lafayette Street), \$25.

□ One night at New York City's Shelter Care Center for Women (350 Lafayette Street), free.

□ Rental of the Puck Building's Grand Ballroom on a weekday night for 1,000 people (295 Lafayette Street), \$5,000.



Dennis Leight (right) and partners at their L.A. shop.

50 years.

"I asked my friend to send us a few frames," Leight recalls. "They were metal

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RUTH
RECOMMENDS

BY RUTH GILBERT

"Cleopatra's Egypt: Age of the Ptolemies" surveys the period 305–30 B.C. through 165 works from public and private European and United States collections. It's being displayed at the Brooklyn Museum through January 2.



2,000 YEARS OF HEBREW BOOKS AND MANUSCRIPTS

An exhibit at the New York Public Library through January 14 features, with other Judaic treasures, this 1651 German diagram, in the form of a wheel, used to calculate the Hebrew calendar.

'THE LAIR OF THE WHITE WORM'

Not tired of horror films? Go see Ken Russell's opus about a prehistoric skull from Derbyshire. Below is Catherine

Oxenberg, unaware of what she's fooling around with. The film opens October 21 at the D. W. Griffith.



'TEA WITH MOMMY AND JACK'

Shela Walsh's comedy about the relationship of Beat-generation writer Jack Kerouac (David Groh, below) and his

outrageously flamboyant mother (Sylvia Miles), a compulsive bag lady, starts at the Hudson Guild October 19.



LINCOLN CENTER

Barbara Nissman, who, at 8 p.m. October 19, will give the first of three Alice Tully Hall concerts, is the first artist ever to perform the complete Prokofiev keyboard literature.

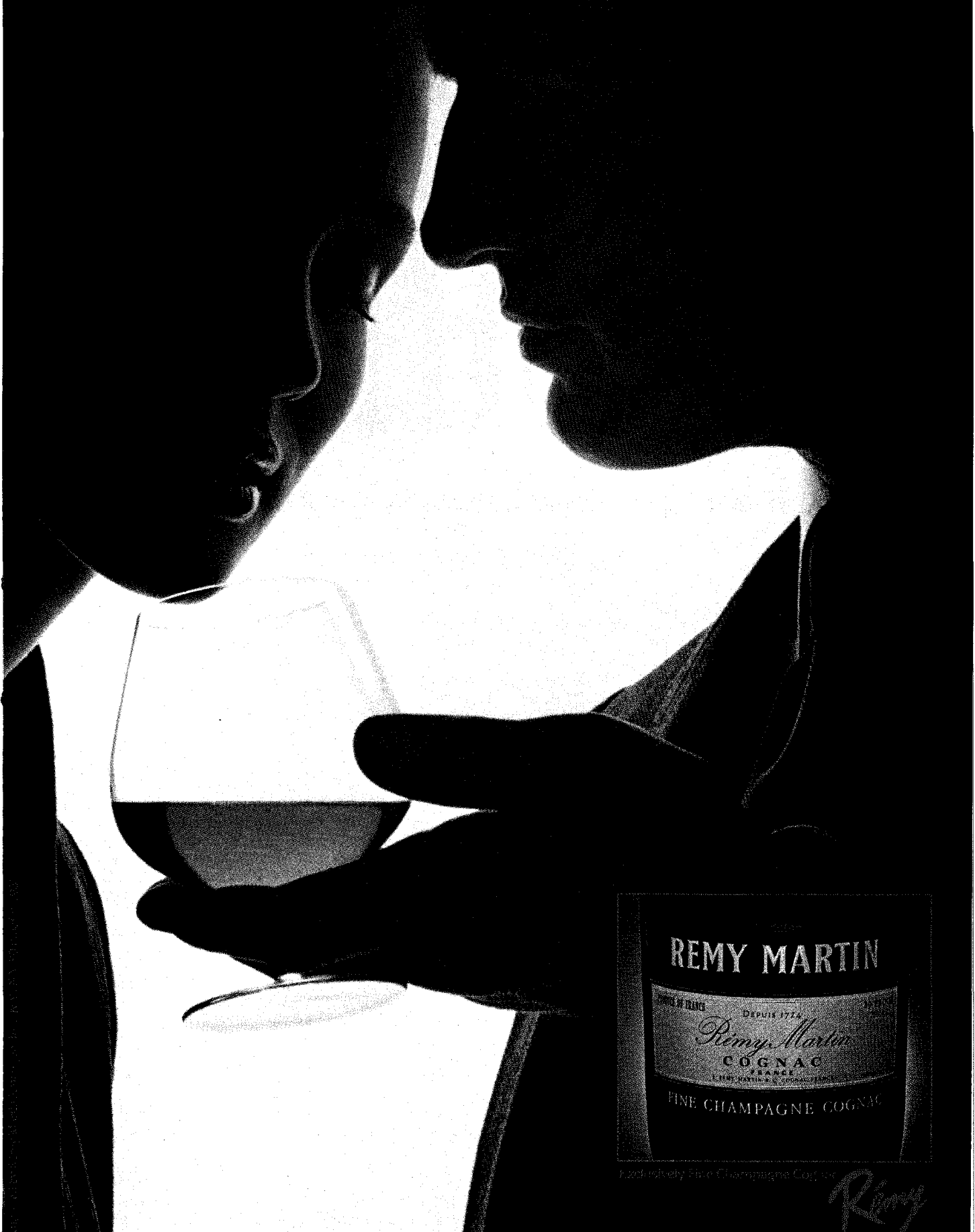


NEXT WAVE FESTIVAL'S 'THE WARRIOR ANT'

Below is a scene from a music/theater pageant, including 100 performers—plus Bunraku puppets—about a hero samurai ant, at BAM's Majestic Theater October 19 to 30.



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THE TOME MACHINE

Hawking the Great Unread Books of Our Time

By David Blum

HERE ARE A FEW LAWS OF THEORETICAL physics that Stephen W. Hawking neglects to mention in his runaway No. 1 best-seller, *A Brief History of Time*:

□ It takes an infinite amount of time to get from the beginning of the book to the end.

□ A ten-foot pile of books in a B. Dalton bookstore sells more books than a five-foot pile.

□ The less you understand the ideas in the book, the more intelligent you will feel while trying to read it.

□ The book defies Newton's *Philosophiae Naturalis Principia Mathematica*, in that it will not fall from the No. 1 position on the New York Times best-seller list.

□ If you start reading the book after the sun has reached the highest point of its arc, you will be sound asleep within two pages.

AT FIRST, I WAS MADE TO FEEL a little nervous about trying to explain the recent success of intellectual books on the Times best-seller list—which, I suspected, had to do with something other than the desire of millions of Americans to contemplate the Heisenberg uncertainty principle.

"You'd better be very, very careful," a top book executive told me rather stern-

ly. "Industry people keep lists, too. Make fun of their books and your name goes right on them."

Are they *that* sensitive? Yes, it seems—because readers don't want to be told they bought a book for any but the most noble of motives.

"Look, people buy this kind of book for two reasons," explained a top New York book editor who has handled several nonfiction best-sellers. "One reason is autodidactic. The other is snob appeal. If you want a hit book, you've got to appeal to one thing or the other. And if you want a *huge* hit book, you need both."

Right away, I knew this was going to be tough, since I didn't even know what "autodidactic" means. (It means "self-taught.")

Over the past two years, several serious books with weighty, intellectual themes have reached the top position on the Times best-seller list, and it's certainly impossible to hurt their standing merely by listing them. The Hawking book is one, of course: It has been on the Times list for 25 weeks and in the top slot for more than three months straight.

The other best-sellers are nearly as famous. *The Closing of the American Mind*, a treatise on the nation's intellectual crisis by University of Chicago philosophy professor Allan Bloom, reached the No. 1 spot and stayed on the list for

almost a year. Now it's having a second life on the paperback list. *The Rise and Fall of the Great Powers*, by Yale professor Paul Kennedy, a history book dense with detail, was on the list for 33 weeks. And we should not forget last year's *Cultural Literacy*, by E. D. Hirsch Jr. His idea was to make us feel guilty about not reading books so that we would buy his.

I can't say conclusively whether people are *reading* these books. I can only refer you to an unscientific poll taken in 1985 by Michael Kinsley, the very smart editor of *The New Republic*. A colleague inserted slips of paper three quarters of the way through 70 books in Washington stores, offering \$5 to anyone who called to say he'd reached that point. The books included *The Good News Is the Bad News Is Wrong*, by Ben Wattenberg, and Strobe Talbott's *Deadly Gambits*, about arms-control negotiation. Five months later, he hadn't gotten a single call. Kinsley concluded, "These books don't exist to be read. They exist to be gazed at, browsed through, talked about. They exist, above all, to be reviewed." Meaning that these books go directly from bag to shelf with no intermediate stops.

As for comprehension—well, at the Tattered Cover Book Store in Denver, where twenty copies of Hawking's book have been sold each week, buyer Louise Hag-



gerty has been polling her customers. "So far, I've asked more than 100 people," she says, "and nobody understands it. There's a local book club in town that read it, and none of them understood it, either. But the thing is, nobody seems to mind. They just want to own it."

When I refer to best-sellers, I don't mean books on the *Publishers Weekly* or B. Dalton best-seller list, for the simple reason that they mean nothing compared with the Big Kahuna: the New York *Times* best-seller list, born 53 years ago this month and showing no sign of slipping from its preeminent position.

What, exactly, is so important about being on the *Times* list? Well, aside from the fact that it means more books are sold and there's a larger pile of cash to divide up among the interested parties, it has grown to become perhaps the most important marketing tool in publishing. With the proliferation of chain bookstores in the past decade (there are now more than 2,100 B. Dalton and Waldenbooks outlets in the United States), best-sellers get pushed, pushed, pushed. Some chains, like Barnes & Noble, offer a bigger discount on *Times* best-sellers, and others display them more prominently. Either way, it is of critical importance for a publisher to land a book on the list.

"Once you're on the best-seller list for a little bit," explained Louise Haggerty, "you're probably going to stay there for a little bit longer."

You know what she means.

IT USED TO BE DIFFERENT. BEFORE the explosion of chain bookstores and the mass-marketing of hardcovers in the eighties, it seemed likely that book buyers willing to pay \$10 or \$15 for a brand-new hardcover would actually be *reading* their purchases. As a result, the early best-seller lists became the repository for intellectual challenges—and a reward for writers who took difficult subjects and made them easy to grasp. That, for instance, explains how in 1927, copies of Will Durant's *The Story of Philosophy* were practically flying out of bookstores.

In the twentieth century, there seem to be two types of "intellectual" books. One

is books of knowledge and challenge, to which the works of Will Durant and Stephen Hawking belong—fitting clearly under a specific discipline like history, philosophy, or science. The other is the point-of-view book, of which Bloom's extended essay is only the most current example. Any of these can either zoom to the top of the best-seller list or languish forever on the shelves of university bookstores.

Until recently, the best-seller list was considered a fairly reliable measure of quality in intellectual reading; we didn't look at it and wonder, How did *that* book get there? But the chains now sell books

to vast numbers of people without regard to quality of prose, let alone consistency of thought.

You can go back three decades and find books people actually *read*. Harvard economist John Kenneth Galbraith's well-written *The Affluent Society* made the 1958 New York *Times* best-seller list; in politically charged 1968, *The American Challenge*, by French philosopher Jean-Jacques Servan-Schreiber, was also a big seller. In the seventies, Yale professor Charles Reich reached No. 1 with his lyrical tome *The Greening of America*. Christopher Lasch had similar success with *The Culture of Narcissism*, to which Bloom's

book has often been compared. But the debate that followed Lasch's book suggested that people were still buying such books to read them—and to be challenged by the intellectual notions they offered.

Today, things are much simpler. Buying a book is the literary equivalent of contributing to a political campaign. When you spend money for Allan Bloom's book, you're saying, "I agree with you." (Or at least, you're agreeing with what you know from the reviews and publicity.) It doesn't really matter anymore whether you read it or not; the debate about Bloom has been overshadowed by his celebrity (which made him worthy of a profile in *People*).

And that's why academics with neither the insights of Galbraith nor the flashy concepts of Reich are rushing to find agents and publishers for their increasingly unreadable manuscripts. They're

going straight to the bookshelf, anyway—so how good do they have to be?

The proper place for that sort of book is the bookshelf—which, after all, is the intellectual equivalent of the back bumper of a pickup truck.

I THINK I'VE FIGURED OUT HOW books get on the *Times* best-seller list. You may be surprised to learn that it can be done by selling practically no books.

As a professor on the Committee on Social Thought at the University of Chicago, Allan Bloom gets to spend a lot of time sitting around quietly. And in the course of sitting around quietly, he started to realize that people weren't *learning* anything, because they were too busy sitting around with the stereo on, or maybe even the TV. Naturally, since Bloom was on a committee that spends a lot of time thinking in silence, he didn't like that. So he wrote *The Closing of the American Mind*, a tract that, among other things, made this point:

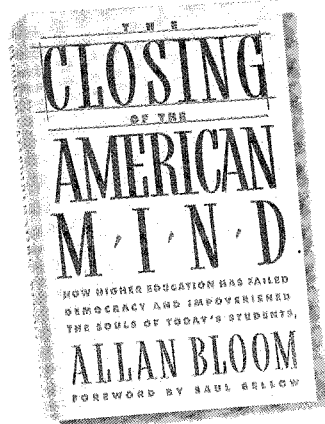
"Picture a thirteen-year-old boy sitting in the living room of his family home doing his math assignment while wearing his Walkman headphones or watching MTV. He enjoys the liberties hard won over centuries by the alliance of philosophic genius and political heroism, consecrated by the blood of martyrs.... And in what does progress culminate? A pubescent child whose body throbs with orgasmic rhythms; whose feelings are made articulate in hymns to the joys of onanism or the killing of parents; whose ambition is to win fame and wealth in imitating the drag-queen who makes the music.

"In short," Bloom concluded, "life is made into a nonstop, commercially prepackaged masturbational fantasy."

(I should mention here that during the seventies, I was a student at the University of Chicago, and I don't seem to recall many pubescent bodies in the neighborhood throbbing with orgasmic rhythms. But then again, I wasn't living in one of the cool dorms.)

In any case, Bloom proved himself smarter than the average academic. He knew he needed a good agent. So he looked around at the members of his Committee on Social Thought and said to himself, Which one of these guys makes a lot of money writing books? Naturally, he thought of the committee member with the Nobel Prize, a guy named Saul Bellow. Saul hooked him up with Harriet Wasserman, who's been representing Bellow for years. She sold Bloom's book to Simon & Schuster for \$10,000. (Bellow got a grand for writing the introduction.)

The S&S sales department worked overtime pushing the Bloom book, and



**SOME OF THESE
BOOKS BELONG
ON THE SHELF—AS
THE INTELLECTUAL
EQUIVALENT OF THE
BACK BUMPER OF A
PICKUP TRUCK.**



THE WALL OF BEST-SELLERS AT BARNES & NOBLE, ON FIFTH AVENUE AT 48TH STREET.

the result was advance orders of 7,500 books. So 10,000 books were printed and shipped. That's when the strangest thing happened. All of a sudden, on May 3, 1986, *The Closing of the American Mind* showed up on the *New York Times* best-seller list.

The Sunday *Times Book Review* had given Bloom a benign review, not overly full of praise. But the daily *Times* review, by Christopher Lehmann-Haupt, was a flat-out rave. "[The book] commands one's attention and concentrates one's mind," wrote Lehmann-Haupt, "more effectively than any other book I can think of in the past five years."

Is it possible that one rave can create a best-seller? Even S&S didn't think so—not with just 10,000 books in print and many of those not even in bookstores yet, except on the East Coast. Yet there it was (and there it remained—after an eventual print run of 500,000).

"The only logical explanation for the book showing up on the list as early as it did," says one nonfiction editor, "is that it did incredibly well at a few bookstores that the *New York Times* weighs heavily in its survey."

Are we to believe that to get on the *Times* list, you need only buy a pile of books at a handful

of East Coast outlets? Does this mean that you can go out on the day of a rave review, buy 200 copies, and sit back—confident that you will appear on the list? Was the conventional wisdom—that you need to sell 50,000 books to have a best-seller—something a clever publisher could get around?

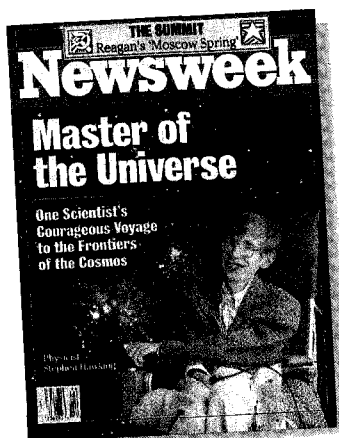
WE HAVE WAYS," ADAM CLYMER says rather slyly, "of making quite sure that won't happen."

Clymer, as assistant to the executive editor, is the guardian of the *New York Times* best-seller list. Before that, he was the paper's chief political correspondent.

(I'm still trying to figure out the significance of that.) The system used by the *Times* is top secret, but this much Clymer could explain:

First of all, the *Times* collects sales figures from some 2,000 bookstores every week, including the major chains as well as "many" independent bookstores—most of which now keep computerized records. Then the *Times* takes the raw numbers and "weights" the independent bookstores more heavily, ostensibly to balance the sheer volume of the chains' sales. It all sounds vaguely similar to the reapportionment of congressional seats after each census. The weighting, too, is kept confidential. Which stores are weighted most is also a secret.

I checked with some publishing sources who think they have a pretty good idea which independent bookstores the *Times* weights most heavily—and where to start if you're trying to outfox Adam Clymer. In New York, it's the mighty Shakespeare & Company—with its two-story home on the West Side and a new East Village outlet—and Endicott Booksellers, a small but equally prestigious Columbus Avenue store. In Boston, go to the Harvard Co-operative bookstore. In Wash-



YOU CAN'T SEPARATE THE BOOK FROM THE MAN," EXPLAINS LINDA GREY, THE PUBLISHER OF BANTAM. "I FOUND HIS PERSONAL STORY COMPELLING."

ington, Kramerbooks. The Tattered Cover in Denver is closely watched, as is Cody's in Berkeley, Powell's in Portland, and Oxford Books in Atlanta.

This is probably as good a place as any to mention William Peter Blatty. He's the author of *The Exorcist*. He also wrote another book you probably don't remember, called *Legion*. It wasn't on the New York Times best-seller list at first, but Blatty thought it should have been. His \$3-million suit against the *Times* was dismissed. The only important point raised by Blatty is that it's possible to sell lots of books at B. Dalton and still not make it onto the all-important *Times* list—because of the weighting of independent stores.

You want a best-seller? Start with the independents and work up.

BUT BACK TO THE fundamental question: How did a book as complex and incomprehensible as *A Brief History of Time* end up as the likely best-selling nonfiction book of the year?

The simple answer, I believe, is that Bantam Books is perhaps the top student of best-seller strategy in American publishing. And it knew that the only way to guarantee a best-seller in this case was to exploit the illness of Stephen Hawking to promote his book—in a way that is at best irrelevant and at worst shameful.

Hawking's book attempts a unified theory of the universe—one that jumps almost immediately from a summary of the theories of Newton, Galileo, and Einstein to mind-boggling charts and explanations of the relationships between time and space, mass and energy. He also delves deeply into the Big Bang and Black Hole theories that scientists have turned to as ways of comprehending the universe. Hawking means well—he tries hard to write in layman's prose, and he even throws in an exclamation point here and there—but in the end, he has written what amounts to a graduate-school textbook, albeit a breezy one.

Like everyone else, I admire Hawking for the courage it took to write *A Brief History of Time*. For the past two decades, he has suffered the horribly debilitating effects of Lou Gehrig's disease, and cannot move or speak without help. He is

assisted at all times by nurses, and his condition will likely never improve.

But Bantam knew that if it could sell that compelling story to the critics and the media, and thus sell the book to the independent-bookstore clientele—heavily influenced by coverage and reviews and word of mouth—Hawking might manage to edge onto the best-seller list. And once there, he and Bantam would become a part of that self-perpetuating cycle of success that best-sellerdom creates. With any luck, the momentum would grow so quickly that Hawking would become a phenomenon.

How confident was Bantam of his potential? A little more than Simon & Schuster was of Allan Bloom's. Bantam reportedly gave Hawking an advance of around \$500,000. But after spending that kind of money, it wasn't going to take any chances, and that's where the exploitation of Hawking's illness began.

Nearly a third of the book's cover is taken up by a striking photograph of Hawking in his wheelchair. Then there's the dust-jacket copy: "From the vantage point of the wheelchair where he has spent the last 20 years trapped by Lou Gehrig's disease," Bantam's promoters have written, "Professor Hawking him-

self has transformed our view of the universe."

Does the universe look different from a wheelchair? Is Bantam saying that Hawking's disease has made him a better physicist? And is there *anything* in the book itself to suggest how relevant his illness is to theoretical physics?

Still, Bantam seems intent on pushing this aspect of his story. Its P.R. people sent over a couple of videocassettes of Hawking on the morning interview shows. I watched with the requisite amount of amazement as Hawking went through the arduous process of speaking through a computer. It was incredibly moving, and there is no question that he has shown tremendous strength.

"You can't separate the book from the man," explains Linda Grey, Bantam's publisher. "I found his personal story compelling and believe that people associate him with courage as well as brilliance."

So it's not enough to be just plain bril-

liant. At least, not if you want to be published by Bantam. And in the process, it doesn't really matter if the book's publishers even understand it. "I can't claim to understand *all* of it, of course," Linda Grey says. "But certainly most of it."

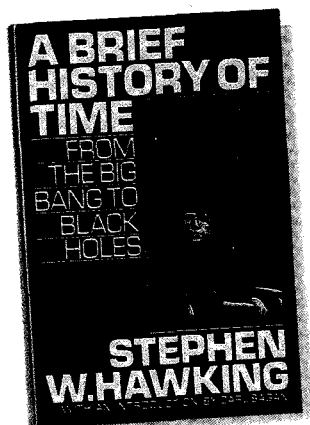
THIS MARKETING STRATEGY MAY seem subtle to the average reader, but not to those who know about Bantam's huge success with other nonfiction works that show the author prominently on the cover, such as the Lee Iacocca, Chuck Yeager, and Geraldine Ferraro books. But those are autobiographies; this is science. This is an almost unprecedented exploitation of a nonfiction author. I defy Bantam to name another nonfiction book in America—any nonfiction book, other than autobiography or biography—with a picture of its author on the front cover. Even Carl Sagan, whose books on cosmology and the universe and whose wide TV exposure have made him a widely recognizable face, has never had his own photograph on the front of a book.

Obviously, all this marketing is designed to assuage the consumer's fear that the book will have no value to him—that it is, perhaps, too complex for him to understand. But the fact is that several critics have called *A Brief History of Time* eminently readable, a book for the layman. And there are moments, particularly in the beginning, when a college-educated reader will be reminded of principles first learned in physics class and long since forgotten.

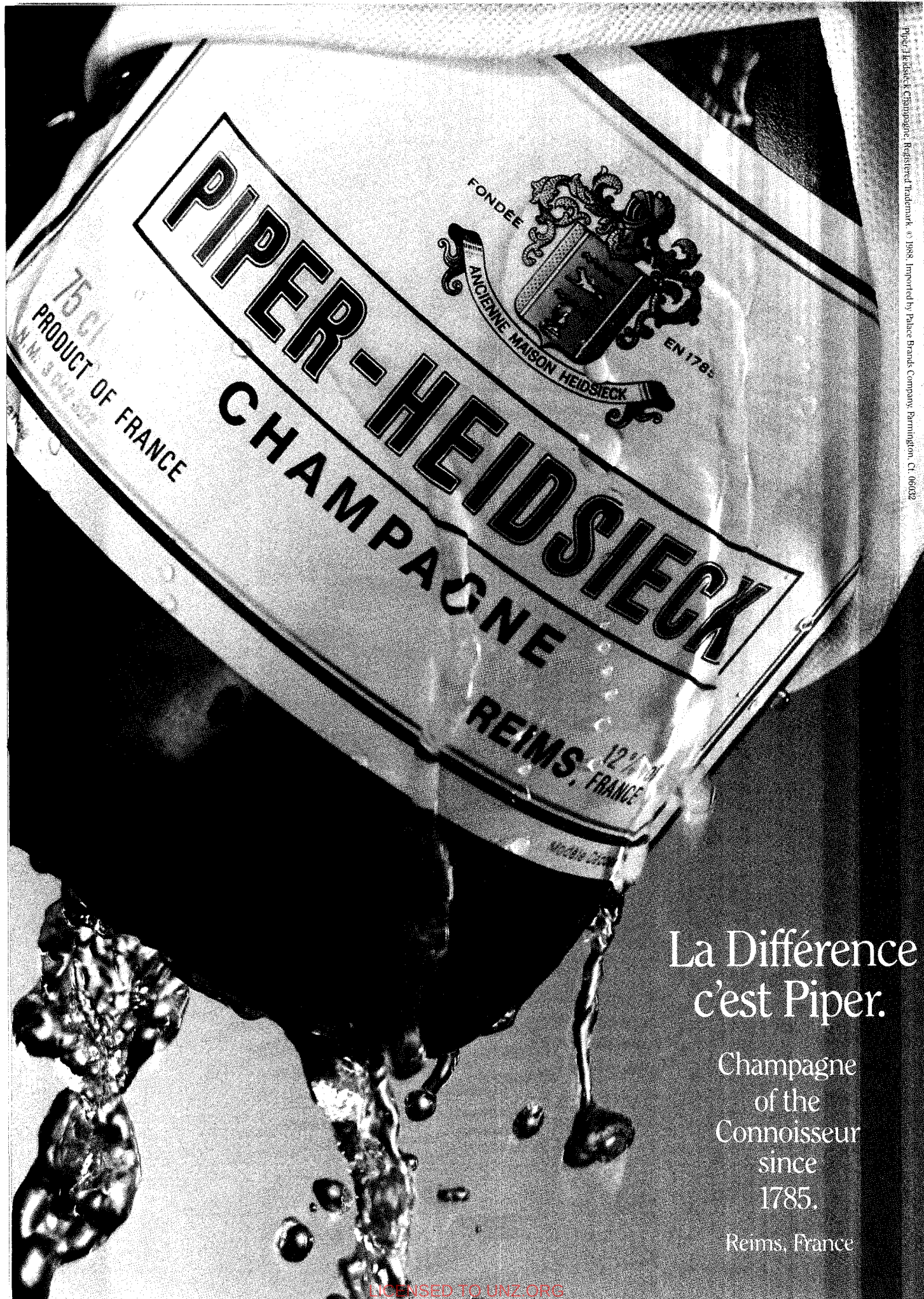
Still, critics have frequently mentioned Hawking's illness in their reviews. *Newsweek* put him on the cover in his wheelchair; inside, one headline said, "Confined to his wheelchair, unable even to speak, physicist Stephen Hawking seeks the grand unification theory that will explain the universe."

Yes, it was certainly courageous of Hawking to write this book, even appropriate for the media to write about his condition—but it was the ultimate act of opportunism for Bantam to use his illness as a sales pitch on the cover. Bantam does not want me to forget that I am writing about a man with a disease.

We will never know where this book would have been on the best-seller list—or whether it would have been there at all—had Bantam sold *A Brief History of Time* merely as a breakthrough in scientific thought, an intellectual challenge to the reading public. That would have been too risky. Perhaps the saddest thing is that Hawking seems content to let it happen. I wasn't surprised to learn that he wants his next book to be an autobiography. And it will not surprise me to find it at the top of the best-seller list. ■



I T WAS COURAGEOUS OF HAWKING TO WRITE THIS BOOK, BUT IT WAS AN ACT OF OPPORTUNISM TO USE HIS ILLNESS AS A SALES PITCH.



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ALMOST FAMOUS

TURNING ANDREW FEZZA INTO THE 'AMERICAN ARMANI'

BY PATRICIA MORRISROE

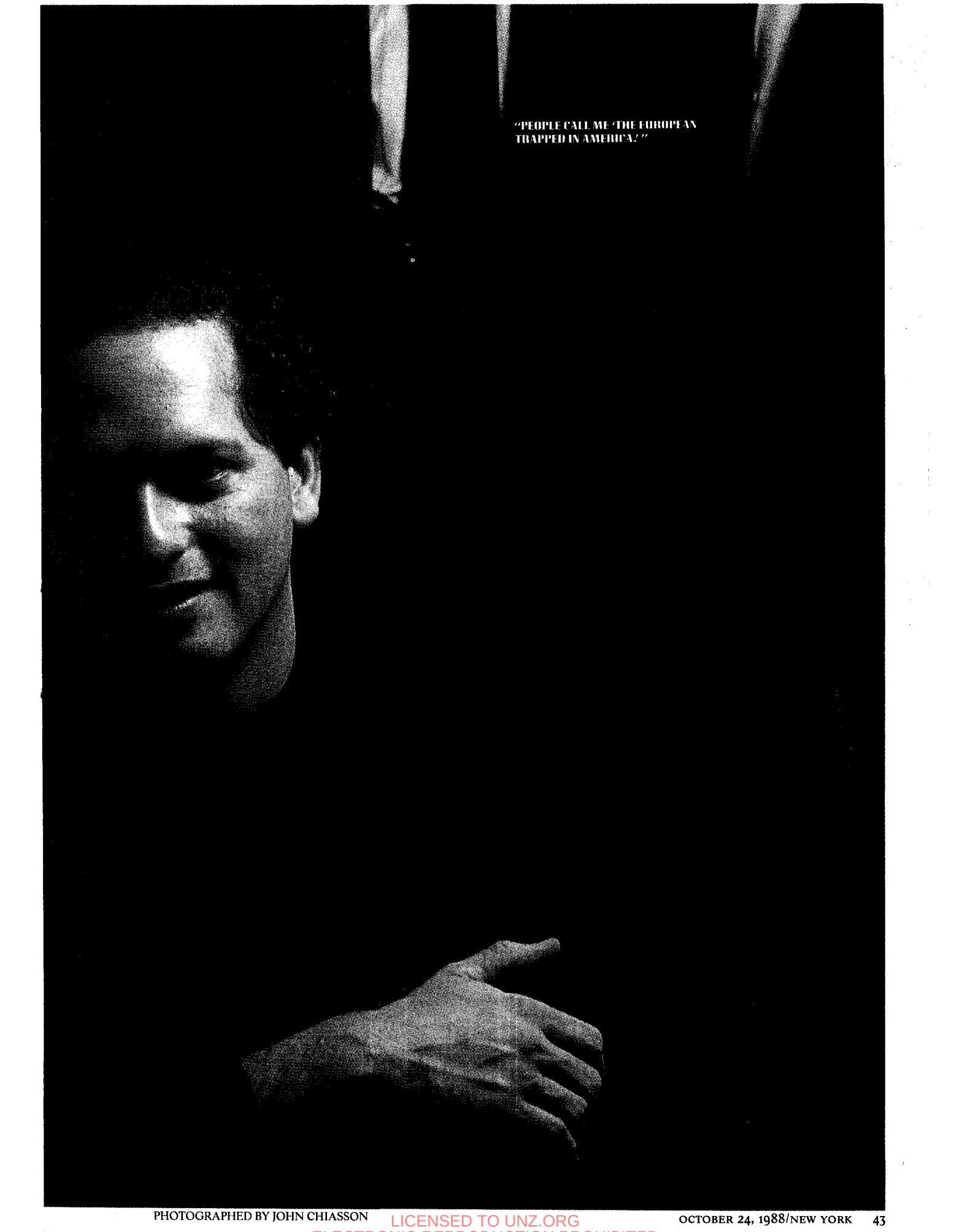
M ARVIN TRAUB, THE CEO of Bloomingdale's, says he's got "exactly sixteen minutes" to spend with men's-wear designer Andrew Fezza. Traub is standing in Fezza's reception area, flanked by a man whose sole function appears to be getting Traub to his appointments on time. Every few minutes, the man looks nervously at his watch and glances at Traub. "We have seventeen other appointments today," the man says, "and we're already eight minutes behind schedule."

It's market week on Seventh Avenue, the chaotic period when buyers from all over the country place their orders for the following season. The Fezza showroom is booked solid; in fact, the designer had to do a bit of juggling to accommodate Traub. Originally, the buyer from Neiman Marcus was scheduled for this time slot, but she was pushed back when Fezza discovered that Traub was paying a personal visit. The Neiman's buyer showed up early, however, and now she's in the showroom taking an emergency phone call.

Traub is left standing by the elevator, his limousine double-parked on Seventh Avenue. The man with Traub looks at his watch in utter disbelief—*this is the head of Bloomingdale's*. Marilyn Fezza, the designer's wife and business associate, tries as best she can to smooth things over: "The buyer from Neiman's just heard tragic news," she says. "Can you wait just a few more minutes?"

"Of course we can wait," says the man with Traub. "But we only have sixteen minutes." Finally, the buyer comes out of the showroom and Traub and the man go in; nothing is said about a

Gamma-Liaison



"PEOPLE CALL ME 'THE EUROPEAN'
TRAPPED IN AMERICA! "

tragedy. Traub stays in the showroom for exactly 22 minutes and then asks to see Christopher Bennett Fezza, the designer's four-month-old baby. Christopher, who was mentioned in a Bloomingdale's ad in which Fezza was hailed as one of America's newest dads, looks exactly like Fezza—slightly receding hairline, good-looking but not a movie star.

"Cute baby," says Traub.

"We have sixteen other appointments today," says the man with Traub, and they step into the elevator.

"I think it went well," says Fezza hopefully. "He stayed a long time."

"An extra eight minutes," says Lisa Faigle, his sales manager.

In the overall scheme of things, an extra eight minutes with Marvin Traub doesn't seem like much, but to Andrew Fezza, it's a testament to his growing importance in the fashion world. Fezza is almost famous—which means his clothes are in the right stores but the public doesn't know who he is. Fezza couldn't care less about the fame part—he's a nice, unpretentious man who almost became a dentist—but now he's backed by the GFT USA Corporation, a subsidiary of the powerful Italian manufacturing company Gruppo GFT, and it wants to make him a star.

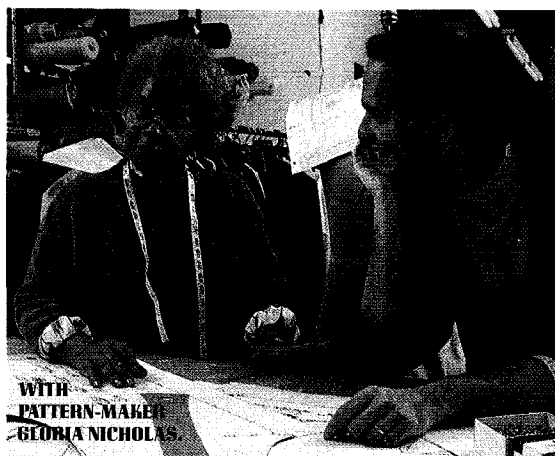
GFT has already sculpted the profiles of Emmanuel Ungaro, Valentino, and Louis Feraud. And it catapulted a relatively obscure Italian—Giorgio Armani—to international superstardom. When GFT signed a licensing agreement with him in 1978, Armani was not well known in the United States. (This was two years before Richard Gere wore Armani in *American Gigolo*.)

Through a careful marketing strategy, GFT persuaded thousands of American men to shed their traditional conservative wardrobes. "Italian men grow up with a sense of style," says Guido Petruzzi, CEO of GFT USA, who was in charge of the Armani offensive. "Mothers dress their little boys to look like a prince. In America, it's different. We worked hard to educate people, to give them the message that it's okay to be fashionable."

But GFT may have a harder time convincing the public that Andrew Fezza, though clearly talented, has the stuff to

become a legend; in fact, Fezza himself might be hard to convince.

TODAY, AMERICANS ARE SPENDING \$90 million a year on the clothes Armani designs for GFT. Though the GFT lines are less expensive than Armani's couture collection, they aren't cheap. Suits cost about \$700 to \$900, which poses a problem for the younger man on a limited budget. "We realized there was a void in the \$300-to-\$400 area," says Petruzzi. "We



WE WANTED SOMEONE WHO WAS NOT A BIG STAR, BECAUSE HE WOULD COST US TOO MUCH MONEY," SAYS GFT'S PETRUZZI.

did a study and came to the conclusion that we could achieve the lower-price points by making the clothing in our factory in Mexico." Petruzzi then asked retailers if they preferred a brand name or a designer name.

"They told us consumers related better to a designer," says Petruzzi. "So we shopped around. We wanted someone who was American but who did European clothes. We wanted someone who was young, because the customer doesn't have that much money. We also wanted someone who was not a big star, because he would cost us too much money."

Enter Andrew Fezza, the "American Armani," from New Haven, Connecticut. Fezza, who is 34, had been designing clothes for ten years, but like many talented people in the business who couldn't find sufficient backing, he was always broke. A couple of disastrous licensing deals had left him disillusioned with Seventh Avenue, so when GFT offered its support, Fezza was thrilled.

For the past four seasons, he has done GFT's Firma collection. *Firma* means "signature" in Italian, and all the clothes carry the Fezza name. They also carry the distinctive Armani signature—jackets with authoritative shoulders, deeply pleated pants, and overscale weaves in neutral colors.

To expose the man behind the label, GFT sent Fezza on a multicity road tour to meet major retailers, and it arranged about a hundred interviews with the local press.

"People thought he was Italian," says Faigle. "They kept on asking, 'Does he speak English?'" GFT also has taken out full-page ads in such magazines as *GQ* and *Business Week*; the ads are younger, more action-oriented versions of the ones GFT does for Armani.

"We are seeing that Andrew has a lot of reach," says Maria DeLuca, GFT's vice-president of marketing and image. "He's a designer people can relate to. He's attractive, but he's not Robert Redford. He's even balding a bit. And he's got a baby. What could be better?" The Firma collection has more than doubled in sales since the first year.

"All the best stores wanted it," DeLuca says. "But we didn't want to oversell. We wanted to keep the image special. It's hard to create a designer. It costs millions of dollars. We are building a whole romantic image. We are creating a hero."

FEZZA'S OFFICE IS LOCATED AT 499 Seventh Avenue, a building that looks as if it came from a print of *Metropolis* that Ted Turner had colorized. There's an outline of an Art Deco skyscraper—in tomato red—decorating the building's façade. Upstairs, on the fourth floor, the colors become muted. Fezza's reception area is carpeted in a steel gray, and there's a pale-lavender leather sofa in the middle of the room. On the gray wall behind the sofa are the words ANDREW FEZZA scrawled in dark, bold, heroic letters.

"I'll burp him," Fezza is saying as he walks up and down the reception area, gently patting Christopher on the back. After the baby makes a tiny sound, Fezza turns him around, looks him in the eye, and asks, "Where's Squeaky... where's Squeakums?"

Squeaky is Christopher's favorite toy, but it was left behind in their house in Wilton, Connecticut. "I guess you'll have to do without Squeaky," Fezza says. He doesn't seem to care that he shouldn't be talking about Squeaky when GFT has spent millions of dollars trying to turn him into a legend. What's the point of the high-tech Italian décor if there's a burping baby in the reception area?

Fezza doesn't look like the American Armani, either. He resembles Tom Hanks in *Big*. He's got the same gentle eyes and bemused expression, and he's wearing the same offbeat clothes. Fezza is dressed in an oversize off-white jacket, baggy cream pants, and a thirties-style maroon tie that he picked up at an antique-clothing shop.

Today Fezza and Christopher are scheduled for a photo shoot; Marilyn Fezza has driven in from Connecticut to take care of the baby and make sure things run smoothly. A pretty woman with a helmet of thick black hair, Marilyn used to design for Alexander Julian, but now she does public relations for Fezza's sportswear line, which he produces himself. (Andrew Fezza Ltd. is separate from the Firma collection, which is based at GFT's corporate offices on Fifth Avenue.)

The photograph of Andrew and Christopher Fezza will be included in a brochure called "Honor Thy Makers," produced by Bigsby & Kruthers, a clothing store in Chicago. There is, in fact, no Bigsby, nor is there a Kruthers—there's just Gene Silverberg, who steps out of the elevator and, unannounced, says, "The limo is ready." Silverberg owns the store, but nobody knows who he is. The Fezzas think he's the photographer or, worse, the limousine driver.

"I really love this Firma stuff," says Silverberg, climbing into the back of the limousine. "Want a diet Coke? Some champagne? The clothes are really moving out of the store. They're hot. You're connecting on a really important gut level with the people."

"So your business is good?" Fezza asks, figuring out that Silverberg has something to do with Bigsby & Kruthers.

"Fabulous," says Silverberg. "We used to be an Army-Navy store. Then we decided to upgrade ourselves and bring in more expensive stuff. So we started doing these brochures. They look very classy, and image is everything in this business."

The limousine heads into the heart of Central Park. "Don't worry," says Silverberg. "We have a special security per-

mit." He leads the Fezzas into a parked trailer, which is filled with huge platters of food: ham-and-cheese sandwiches, raw vegetables, three different kinds of dip, and chocolate-chip cookies. "Eat," urges Silverberg. "Does the baby want anything?"

As Silverberg regales the Fezzas with stories about his own children, the designer reluctantly sits down in front of a makeup mirror.

"Just a little under-eye cover-up," the

makeup man tells Fezza, and then he whispers something about the importance of scalp massage. "Now, what can we do with that hair?" he asks.

After Fezza gets a light moussing, he is driven to the Hans Christian Andersen statue. The photographer tells Fezza to hold the baby and get comfortable on the statue. "On the statue?" Fezza asks. He clutches Christopher in his arm, like King Kong with Fay Wray, and gamely climbs up on Andersen.

"Andrew really hates this kind of thing," Marilyn Fezza whispers. "Inside, he's feeling very uncomfortable."

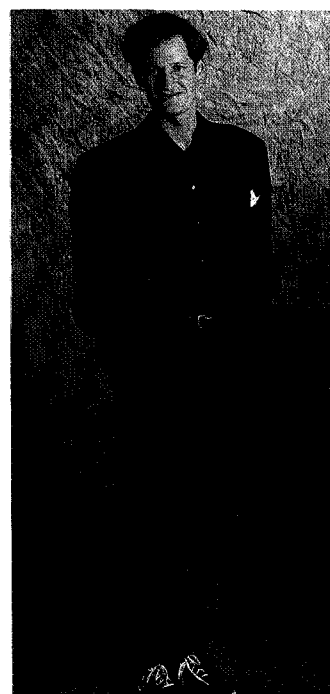
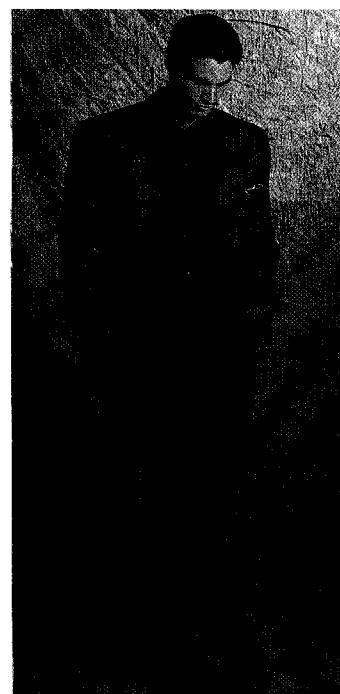
Outside too. The photographer directs him to sit on Andersen's lap. When that doesn't work—Fezza keeps slipping off the writer's bronzed thighs—he's told to squat on *The Ugly Duckling*, the book Andersen is reading. It's not the most comfortable spot—Fezza looks pretty unhappy—but the photographer thinks it's a "fabulous" angle.

It's hard to imagine Giorgio Armani perched on a statue in the middle of Central Park. How can Fezza expect to project a heroic image when he's photographed in the arms of Hans Christian Andersen?

He needs to be riding a horse, or driving a red Ferrari. After all, he's selling clothes that "blend European sophistication with American energy."

For the next 45 minutes, Fezza and Christopher sit passively on the statue, drawing a crowd of spectators. "Is that someone famous?" a teenage boy asks me.

"Almost," I say.



FROM THE ANDREW FEZZA LTD. AND (TOP RIGHT) FIRMA COLLECTIONS. **F**THOUGH THE CLOTHES CARRY THE FEZZA NAME, THEY ALSO HAVE THE DISTINCTIVE ARMANI SHOULDERS AND OVERSCALE WEAVES.

BEFORE FEZZA BECAME ALMOST famous, he was a successful but struggling men's-wear designer. He was successful because he'd managed to stay in the business for ten years. He was struggling because in those ten years he hadn't made much money. "People like Fezza are real purists," says Robert Beauchamp, fashion director of *Esquire*. "Their products are particularly handmade, and this drives up the price. They

remain small because they don't have the money to advertise, and the more something is promoted, the more people want it."

Fezza didn't always want to be a designer. He graduated from Boston College in 1976 with a major in pre-dentistry. "As a kid, I really loved my dentist," he says. "He was so gentle." But Fezza decided to switch to fashion after spending a vacation in Italy; he says he was "stunned" by the Italian sense of style.

After a year at the Fashion Institute of Technology, he got a job as an assistant designer for Schrader Sport. He stayed there for fifteen months and then left to design leather coats and leather-trimmed sweaters for specialty stores. "Andrew didn't have any credit," says Marilyn Fezza, who met her husband at FIT. "So whenever he needed a credit reference, we'd put down that he worked with my father at the American Pistachio Corporation."

In 1979, Fezza got two friends from New Haven to invest \$40,000, and he set up his business in a one-bedroom apartment in Greenwich Village. "I had three people working for me," he says. "Every morning, they'd ring the doorbell and I'd come out in my bathrobe. It was like a little family."

Fezza quickly ran through the money; then he managed to interest a Canadian venture-capital firm in investing \$150,000. Over the next three years, the firm invested \$650,000, and Fezza began to attract attention. In 1981, he won the Chrysler/Cartier Stargazer Award for best new American designer, followed by a Cutty Sark Award in 1982. Two years later, Fezza won another Cutty Sark Award and the Coty Award.

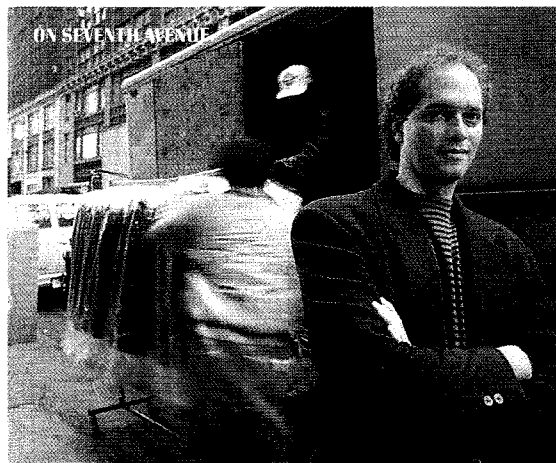
Despite his growing recognition, Fezza was still broke. By the time he'd paid for the materials and labor and then shipped the goods, he was barely breaking even. "It was getting pretty discouraging," he says. "I couldn't figure out if it was the business or me."

In 1983, Fezza solved his money problems by signing a licensing deal with Allen Tucker, the former president and CEO of Alexander Julian's women's-wear division. "I was designing the Julian line," says Marilyn Fezza, "and one day, Tucker said, 'Tell me about this guy Andrew Pheasant.'" She invited Tucker to a fashion show Fezza was doing in his loft. "He went crazy over the clothes," she says. "He was so enthusiastic he chased Andrew around the loft, and finally Andrew had to lock himself in the bathroom. Even then, Allen wouldn't give up. He kept banging on the door, shouting, 'I'm going to make you a star!'"

Finally, Fezza agreed to work with

Tucker, who had backing from several factories in Hong Kong. Tucker also hired Marilyn Fezza to design a women's collection. Not one to skimp, Tucker built his new designer a \$350,000 showroom in the penthouse at 575 Seventh Avenue. "It was built to Andrew's every specification. I wanted to sell the right image," says Tucker, who was once president and CEO of Calvin Klein's men's-wear division. "That's the most important thing in this business. Look at Calvin—he sells nothing but image."

"Allen didn't deny us anything," Marilyn Fezza says. "We all went to Lake



'THE PEOPLE AT GFT SAID, 'YOU'RE CLEAN, YOU'RE UNTARNISHED,' SAYS FEZZA. "THEY ALSO THOUGHT I MADE A NICE APPEARANCE"

Como to buy fabric, and Allen made sure we had a honeymoon suite at the Villa d'Esta. The fabric people were lined up for miles outside the door. Price was no object. It was a designer's dream."

Though the first year was a success—they had sales of \$12 million—Tucker lost his Hong Kong backers in 1985. He didn't have the money to ship the merchandise, and the clothes were stuck in transit. "It was a legal nightmare," says Fezza. "I spent every day at the lawyer's office trying to figure out a way to get the merchandise back." Finally, they considered suing Tucker for being in default of the license.

"We didn't have any choice," says Marilyn Fezza. "If Tucker declared bankruptcy, our name would be auctioned off with everything else. When we confronted him, he went berserk. Later, he calmed down. When we saw him in the lawyer's office, he held my

hand and said, 'I love you guys.'"

"I let them out of the license," says Tucker, "because I didn't want to keep them tied up in a legal battle. It was the most generous thing I ever did."

The Fezzas managed to recover the merchandise and deliver it to the stores. "Retailers were so understanding that we sent them bags of pistachio nuts," says Marilyn Fezza. (The nuts, from the American Pistachio Corporation, became a kind of trademark for the Fezzas.) After the debacle with Tucker, Fezza was faced with his original problem: How does a young designer stay in business? "An-

drew's parents were really tearing out their hair," says Marilyn Fezza. "We had just gotten married before Tucker went bankrupt, and it was just a terrible time."

"After my experience with Tucker," Fezza says, "I wanted to go with a company with a lot of clout." So he signed a 22-year contract with Levi Strauss to produce men's and women's wear. Unfortunately, the relationship didn't last even a year. Levi Strauss became involved in a leveraged buy-out, and Fezza was told the company's "priorities were changing."

AT THE SAME TIME, GFT began looking for someone to get behind its Firma collection. It wanted a "clean name"—a designer who didn't have a lot of licens-

ing agreements that might interfere with the purity of the image. "The people at GFT said, 'You're clean, you're untarnished,'" says Fezza. "They also thought I made a nice appearance and that I'd be good talking to people. Also, I've been called the American Armani, and that stuck in their head. People also call me the 'European trapped in America.'"

Fezza doesn't make a lot of money from GFT; he gets a small percentage of the Firma sales, which should grow every season. "Maybe in five years, we'll make a million," says Marilyn Fezza. Right now, the GFT money is channeled into the designer's sportswear collection, which is under the Andrew Fezza Ltd. label.

But the exposure GFT gives Fezza keeps his whole business going. He couldn't possibly afford the full-page magazine ads that GFT has taken out. (The models in the ads, like Fezza him-



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self, have that "European trapped in America" quality. Though they may carry the *Wall Street Journal*, they're also seen playing soccer, and they look Italian.)

This image-building gives Fezza greater visibility and additional clout with retailers. Every Firma-line advertisement reinforces the name of Andrew Fezza in people's minds. "Today designers are going bankrupt left and right," says DeLuca. "A name alone doesn't cut the mustard. They need a strong company behind them; otherwise, they'll go right down the drain."

When the Firma line was launched, in 1987, Fezza spent several weeks on the road with one of GFT's public-relations directors and Lisa Faigle. Fezza doesn't like to travel—he gets nervous on airplanes—so he was happy when it was over. "Andrew was a big hit with customers," says Faigle. "Everybody wanted his autograph. He makes things real for people because he's just an average American guy."

So Fezza occasionally has to do average American things, such as visiting local malls and appearing on early-morning talk shows in places like Birmingham, Alabama. "The set was left over from a farm show," says Faigle, "and Andrew had to discuss his designs with stuffed pigs and corn husks in the background. Later, we went to the opening of a Macy's, and everybody in the mall was coming up to Andrew and saying, 'Didn't I see you on TV this morning? Are you famous or something?'"

FEZZA IS WALKING DOWN Seventh Avenue, past the shoe store that sells Playboy shoes, which have little bunnies on the innersoles. Nobody recognizes Fezza. Unfortunately, he hasn't broken through the almost-famous barrier yet. Somebody says "Hi," but it turns out he works in the same building.

It goes on like this for the next three blocks. No heads turn. Nothing. Finally, Fezza reaches an Italian restaurant on a side street. The maître d' gives him a curt nod and leads him to a mediocre table. Fezza doesn't throw a fit. He just orders some pasta and starts talking about how happy he is living in Connecticut with his wife and baby.

It's getting really annoying. Haven't

the image-makers at GFT coached him better? Why can't he be like Ungaro, who torments his soul for his craft? Or Armani, who works compulsively day and night? Or even Valentino, who drives around in a chauffeured Mercedes, followed by several Fiats filled with bodyguards?

What can people say about Fezza—that he's a nice guy who lives in Connecticut with his wife and baby? Fine for an accountant, but Fezza is being groomed for major stardom. He should create a fictitious past and tell people he's related

can-Armani image. It wasn't quite BG.

Around the time Fezza got the Firma contract, he lost his prime selling spot at Bergdorf's, near the 57th Street door. Now he's cramped in a smaller space around the corner from the Byblos boutique. He's given the store an exclusive on black leather trench coats, and his last collection sold extremely well. This is the time to demand his own separate boutique—maybe next to Armani's on the second floor.

Of course, Fezza weakens his position by wheeling racks of his clothing into the store himself. And he's much too pleasant to the sales staff at the meeting, who are eating greasy Danishes, letting the crumbs fly perilously close to his brandy-colored fitted jackets. And then Michael Fink, the men's-wear buyer, has the nerve to ask if there has been "resistance" to Fezza's rayon blends. Would he embarrass Giorgio Armani that way?

But Fezza refuses to confront Fink on the synthetics issue. By ten o'clock, the men's-wear department fills up with customers and the moment is gone. The designer wanders around the store, checking out the competition. "This is really awful stuff," I say, trying to give him a last opportunity to make a nasty crack.

"Well," he says, shrugging, "it's not my taste."



GIVEN A MEDIOCRE TABLE, HE ORDERS SOME PASTA AND TALKS ABOUT HOW HAPPY HE IS LIVING IN CONNECTICUT WITH HIS WIFE AND BABY.

to the Medicis. He should go to the Sotheby's auction this week and bid on that 48-carat Burmese ruby before Calvin Klein does. Kelly has enough jewelry, and Marilyn Fezza has only a discreet diamond wedding band. If Fezza can get more gimmicky, maybe people will overlook the "nice" factor.

A few days later, Fezza gets a chance to demonstrate star quality at a sales meeting at Bergdorf Goodman, where he'll show some of his 1988 fall collection. It's a potentially explosive situation. Bergdorf's carries the Andrew Fezza Ltd. line but not the Firma collection. Though the Bergdorf's people didn't come right out and say it, the store didn't like the middle-class, Ameri-

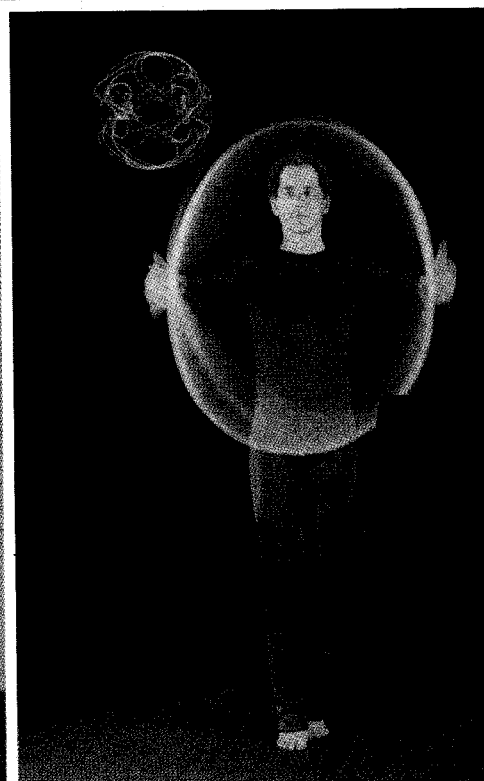
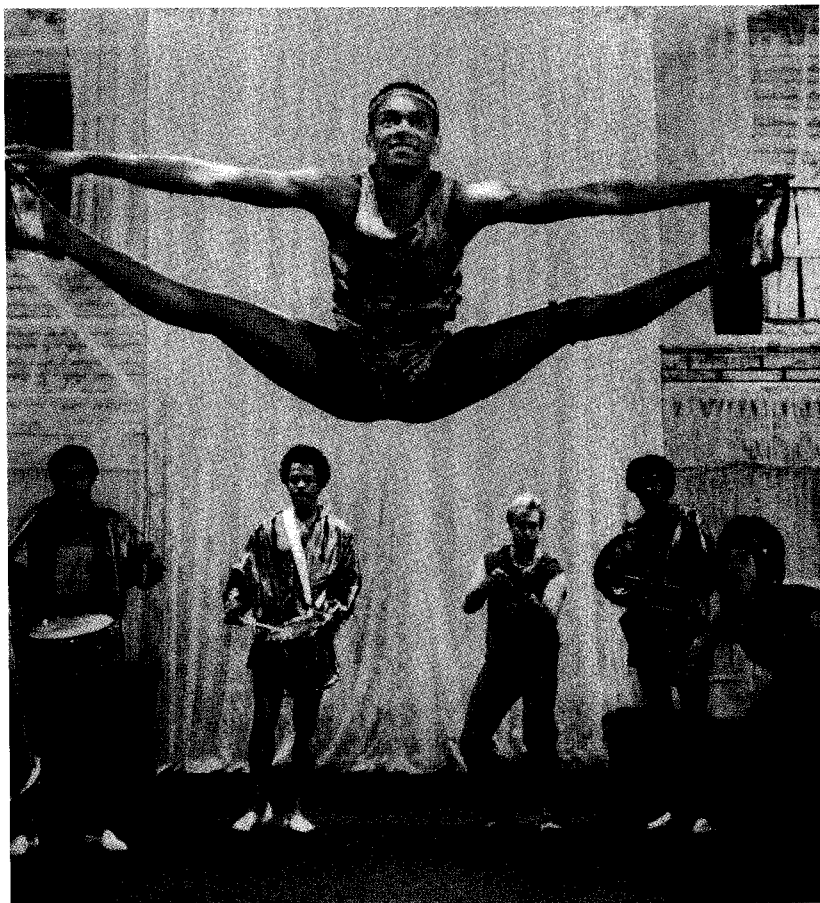
OUTSIDE ON 57TH STREET, Fezza stops to look at Bergdorf's window display. Fezza's clothes are worn by mannequins with zillions of pins in their heads. The dummies look ludicrous—like acupuncture patients suffering from a massive migraine. But Fezza doesn't seem to notice; he's staring at his name written in small black letters in the left-hand corner.

I want to tell him that his name is too small, and that he'll never be a legend unless he goes up to the executive floor at Bergdorf's and demands a better boutique and mannequins that don't look like pinheads. But he just seems so happy being almost famous that I hate to ruin it for him.

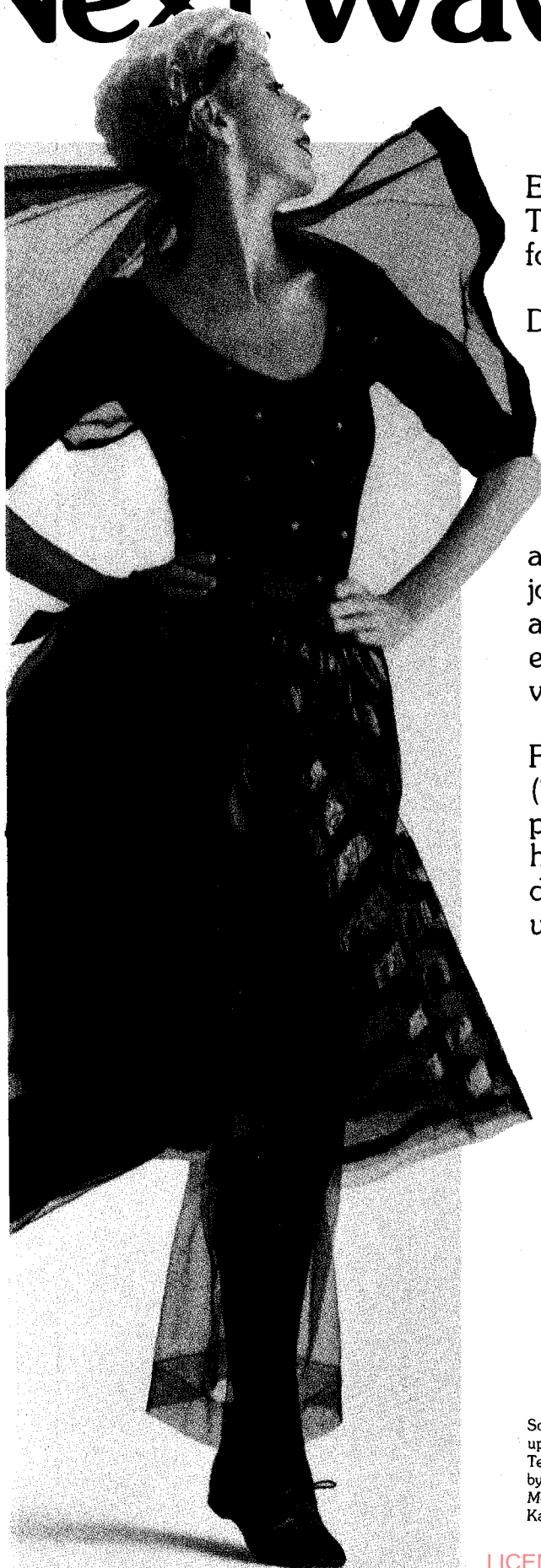
Fezza stands on 57th Street for a few more minutes, his 1988 fall collection blocking the sidewalk, and then he heads back to the showroom, where Marilyn, Christopher, and Squeaky are scheduled for lunch.

BAM!

The



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Some of the scenes and performers from the 1988 NEXT WAVE Festival, pictured clockwise from upper left: Scene from Part I of *The Warrior Ant* written and directed by Lee Breuer with music by Bob Telson, photo by Martha Swope Associates/Linda Alaniz; Teatro del Sur's *Tango Varsoviano*, photo by Philip Arnoult; Valda Setterfield of David Gordon/Pick Up Co., photo by Andrew Eccles; *Michael Moschen in Motion*, photo by Martha Swope Associates/Linda Alaniz; Eiko & Koma, photo by Kazunobu Yanagi.

BAILEYS

WHEN FRIENDS
DROP IN.

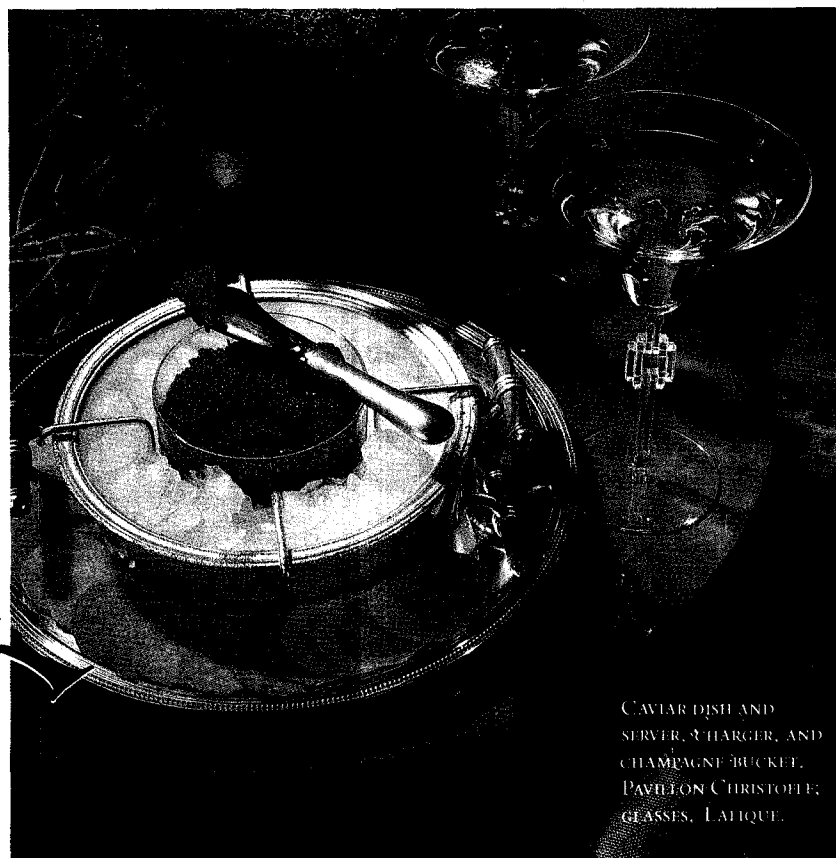


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HOLIDAY ENTERTAINING

INSTANT TRADITIONS FROM TODAY'S TOP CHEFS



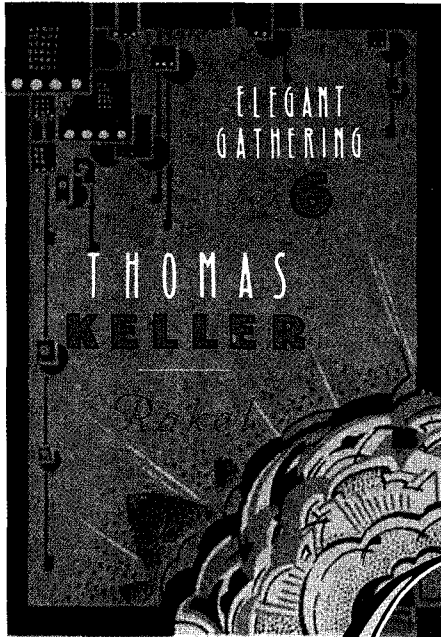
CAVIAR DISH AND
SERVER, TASTER, AND
CHAMPAGNE BUCKET,
PAVILION CHRISTOFLE;
GLASSES, LAITQUE.

Chances are, there's a turkey in your future, and there's nothing wrong with that. But why not season those special gatherings of family and friends with a dash of the unexpected? This is, after all, a time to make an extra effort, to indulge your guests—and yourself. Here, five of the city's most talented chefs offer holiday menus that are full of festive touches—caviar and truffles, lobster and soufflés. They're guaranteed to dazzle your guests—who will think you worked a lot harder than you did. And there's nary a cranberry in sight.

BY GILLIAN DUFFY
PHOTOGRAPHED BY KARI HAAVISTO

STYLIST: PATRICK GALLAGHER FOOD STYLIST: RICK ELLIS TEXT: QUITA McMATH FLOWERS BY RENNY

TRUFFLES AND FLOURISHES



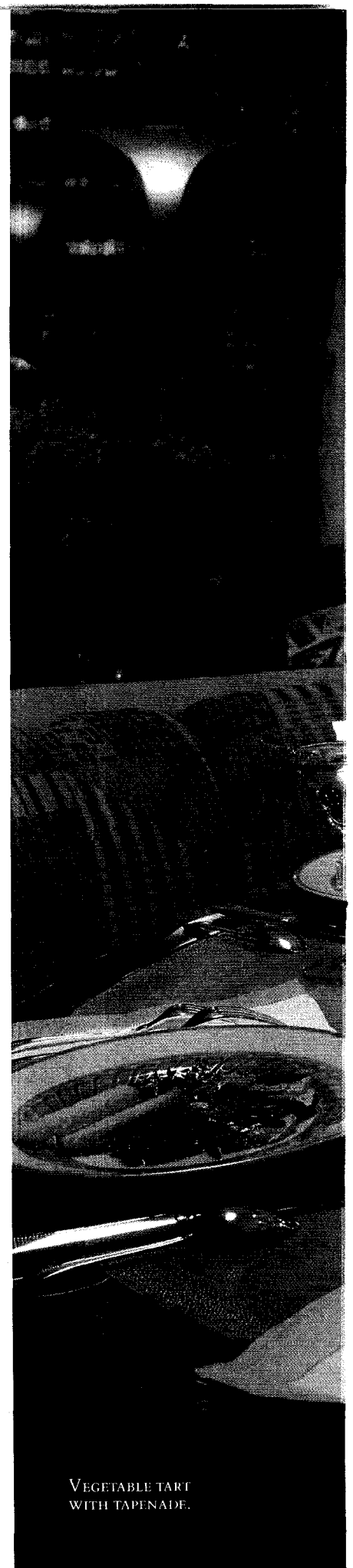
HAMPAGNE AND CAV-

iar—doesn't that just reek of elegance?" says Thomas Keller, the chef and co-owner of Rakel. Of course, but they're just the opening fanfare for this meal and—for Keller, at least—not a hard act to follow. The menu's centerpiece: a roast rack of veal with shallots. As the chef says, "You can't upstage a rack." A spectacular, multicolored vegetable tart is "like a last taste of summer," says Keller. As for the gnocchi gratin, "It's kind of a trick on people. They expect potatoes gratin, and they get something else"—something that's a lot lighter and creamier. "If you can't have fun with your food," he says, "why bother cooking?"

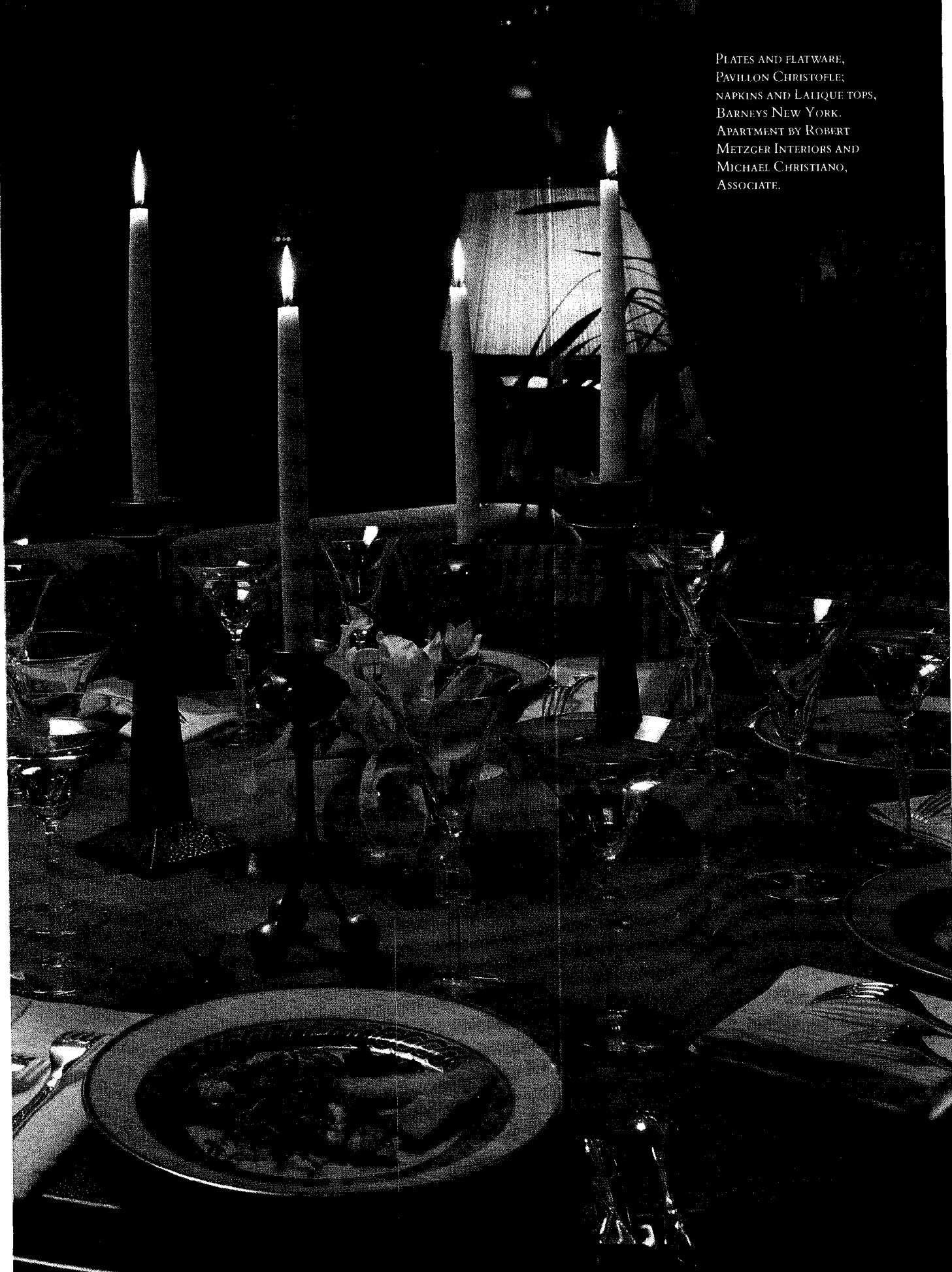
Keller hates "complicated desserts: They put an abrupt ending to a meal." So for this menu, he suggests homemade chocolate truffles. "You can just sit around, nibbling on truffles and drinking coffee, and the evening kind of lingers on." And, he says, they will keep for a week. Well, maybe if you *hide* them.

ELEGANT GATHERING FOR 6

CAVIAR AND PUFF-PASTRY
CRACKERS
VEGETABLE TART WITH
TAPENADE
ROAST RACK OF VEAL WITH
SHALLOTS
GNOCCHI GRATIN
CHOCOLATE TRUFFLES



VEGETABLE TART
WITH TAPENADE.



PLATES AND FLATWARE,
PAVILLON CHRISTOFLE;
NAPKINS AND LALIQUE TOPS,
BARNEYS NEW YORK.
APARTMENT BY ROBERT
METZGER INTERIORS AND
MICHAEL CHRISTIANO,
ASSOCIATE.

CANDLESTICK, MACKLOWE
GALLERY; TRAY AND CARVING
SET, PAVILLON CHRISTOFLE.

ROAST RACK OF
VEAL WITH
SHALLOTS.

CHOCOLATE
TRUFFLES.

MPOTE, BARNEYS; TRAY,
GAR BOWL, AND CUPS AND
ICERS, PAVILLON
RISTOFLE.

OCTOBER 24, 1988/NEW YORK 59



MELTING POT

MOST OF THE DISHES I

cook have been inspired by different parts of the world," says Len Allison, the chef at Huberts, the restaurant he owns with his wife, Karen Hubert. He planned this menu with Thanksgiving in mind.

"I tried to make it a multinational kind of dinner," Allison says. "To me, Thanksgiving is a celebration of being here in this country, and the menu reflects the ethnic backgrounds of people who make up the United States." The "Scallop Waltz," for instance, with its counterpoint of hot and sweet and spicy, has Caribbean and Latin American overtones. The vegetable strudel, lively with ginger, is an Oriental variation on a Germanic theme, the mascarpone bruschetta an Italian touch.

FORMAL FAMILY DINNER FOR 8

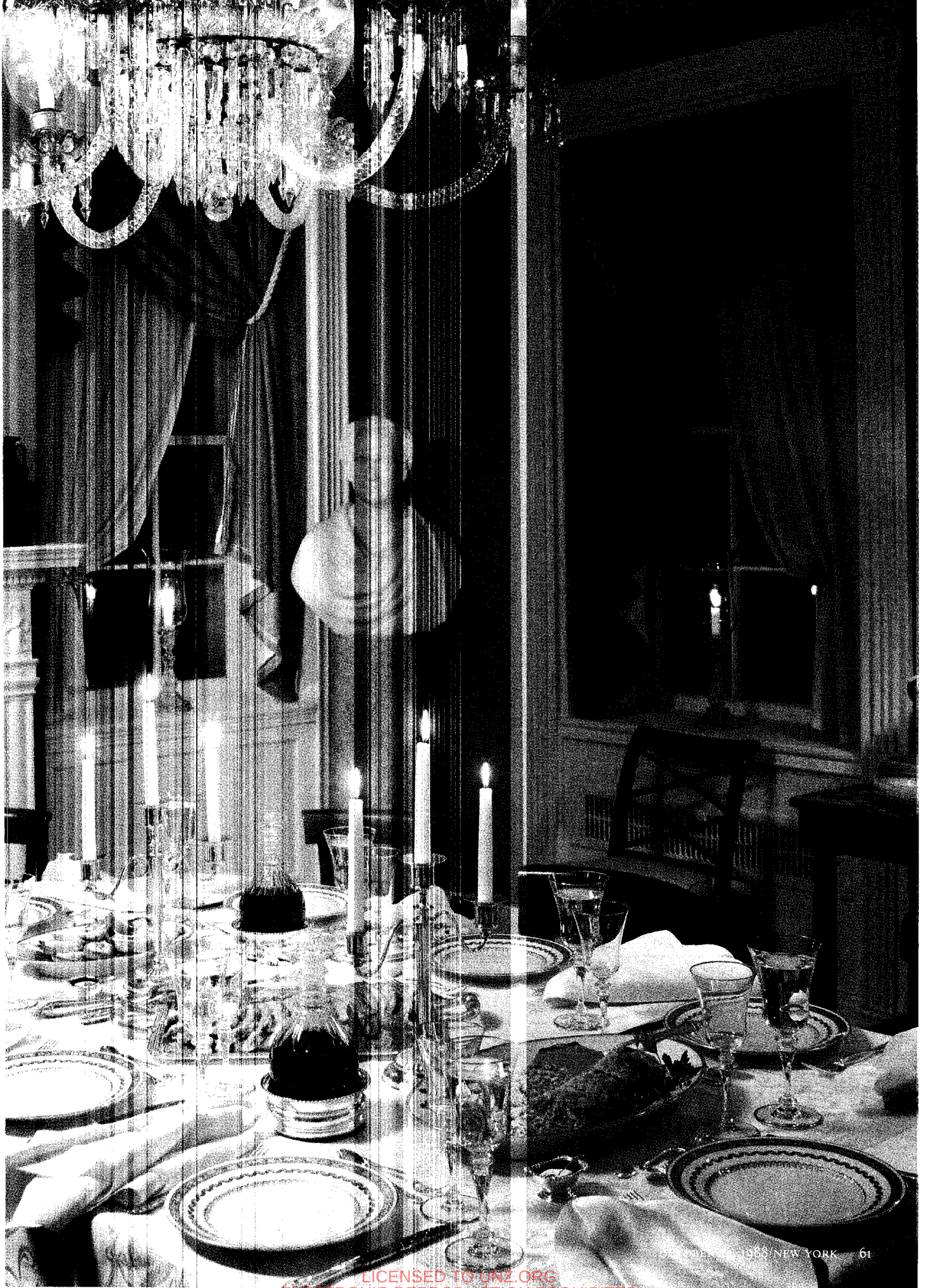
SCALLOP WALTZ
MARINATED ROAST SADDLE
OF LAMB
VEGETABLE STRUDEL
BRUSCHETTA WITH
MASCARPONE AND WHITE
TRUFFLES
LEMON-SOUFFLÉ TART

"I try to update great things," says Allison. For dessert, he transforms the old-fashioned lemon-meringue pie into a stunning and zesty lemon-soufflé tart. With a generous splash of lemon juice, the soufflé

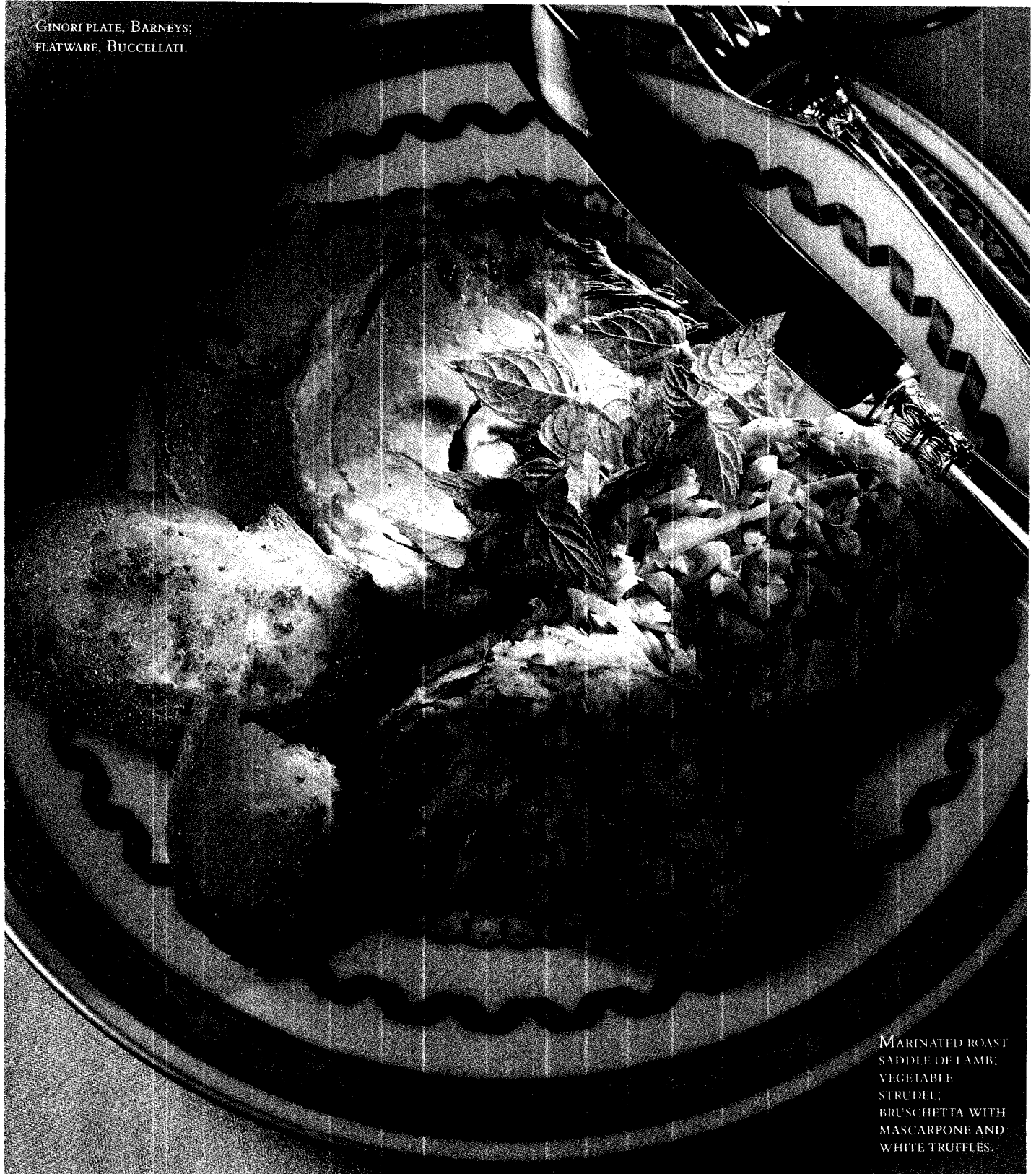
THE DESHON-ALLYN
HOUSE, NEW LONDON,
CONNECTICUT. ROOM
BY EDGAR MAYHEW.



Lettering by Gary Hallgren.



GINORI PLATE, BARNEYS;
FLATWARE, BUCCELLATI.

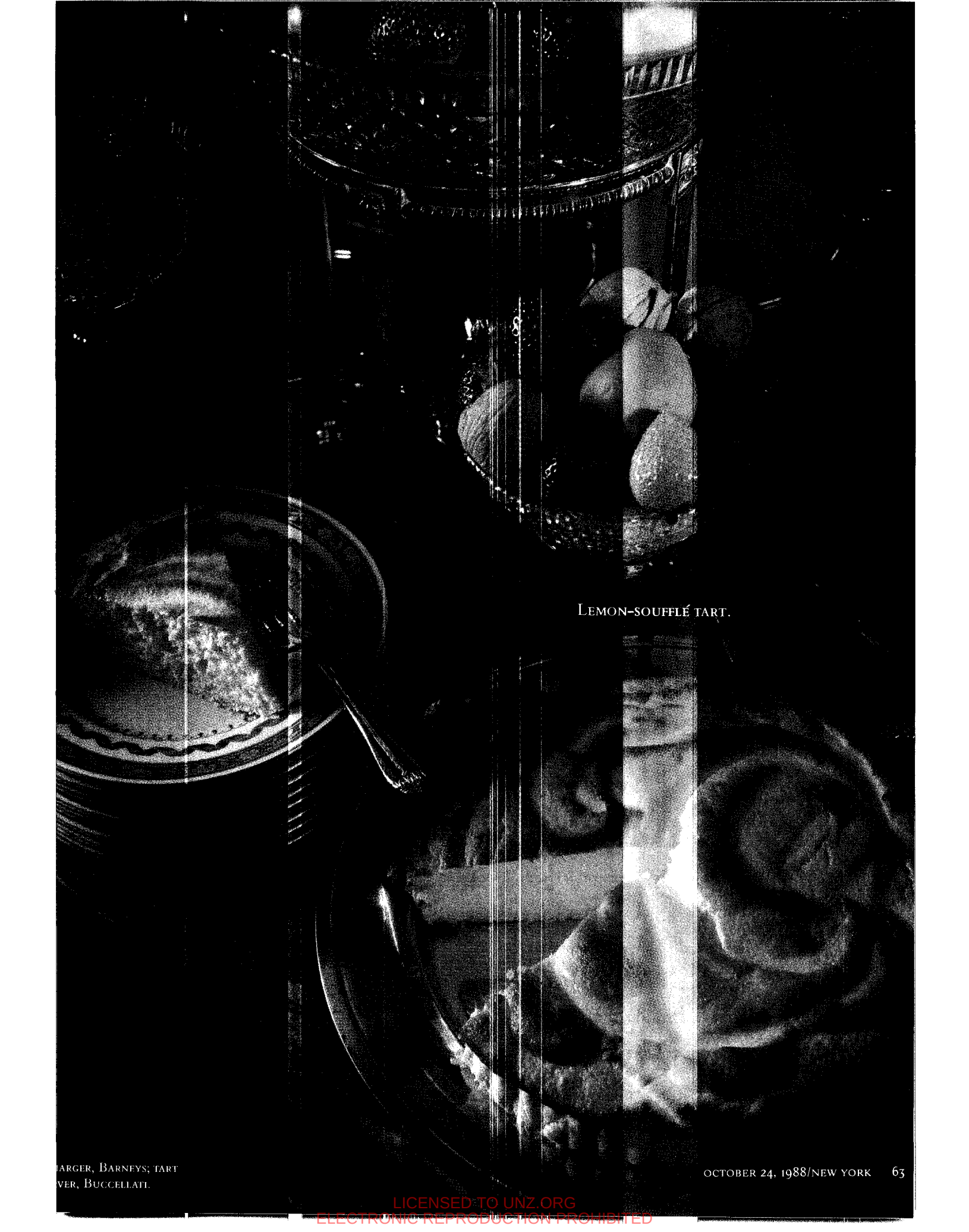


MARINATED ROAST
SADDLE OF LAMB;
VEGETABLE
STRUDEL;
BRUSCHETTA WITH
MASCARPONE AND
WHITE TRUFFLES.

has a luscious, mouth-puckering taste. And because it's served at room temperature, it's easy on the cook's nerves.

Except for the caviar (topping the scallops) and the truffles (on the bruschetta), "this is a rather basic kind of meal," says Allison. "To me, it has lots of feelings of home in it."

PRECEDING PAGE: GLASSES,
BACCARAT; LINENS,
FRANÇOISE NUNNALLE;
CANDLESTICKS, SALTCELLARS,
AND CANDY DISHES, JAMES II
GALLERIES; DECANTERS AND
COASTERS, JAMES ROBINSON;
TRAY, CHRISTOFLE.



LEMON-SOUFFLÉ TART.

MORNING GLORY

P

EOPLE LOVE BIG BREAK-

fasts and don't often get them," says Eileen Weinberg, the chef and co-owner of Carolina and Manhattan Island. "That's why I like to do

them, and especially things people haven't tasted be-

fore"—things like her green-chili soufflés, which

have a nice bite that will wake up guests' taste

buds. "The preparation time is next to noth-

ing," says Weinberg. But the soufflés also can

be made ahead of time, and late risers will find

that they're delicious at room temperature.

Around the holidays, there's often a baked ham in

the house, and Weinberg puts it to good use, serv-

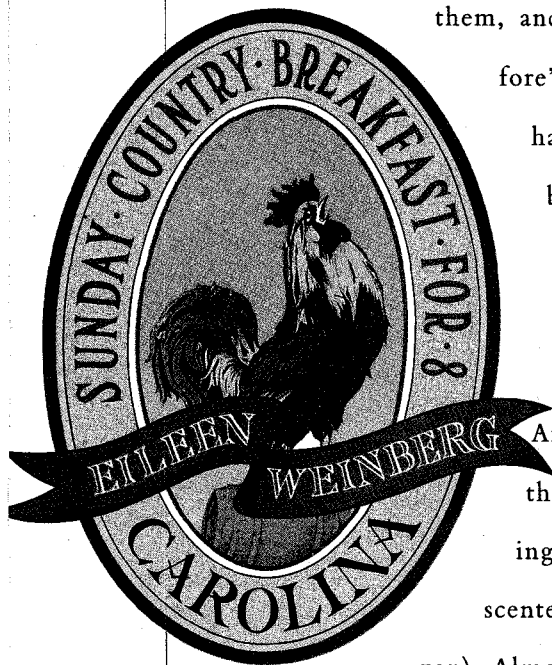
ing it in a smooth and winy cream sauce over dill-

scented waffles (which can be made ahead and fro-

zen). Almost any baked ham will do, she says, but "it's

gotta be *good* ham, not too salty."

Although Weinberg is from Brooklyn, her menu has a strong southern accent, and so does the food at her first restaurant. As she says, "We never serve pasta at Carolina."



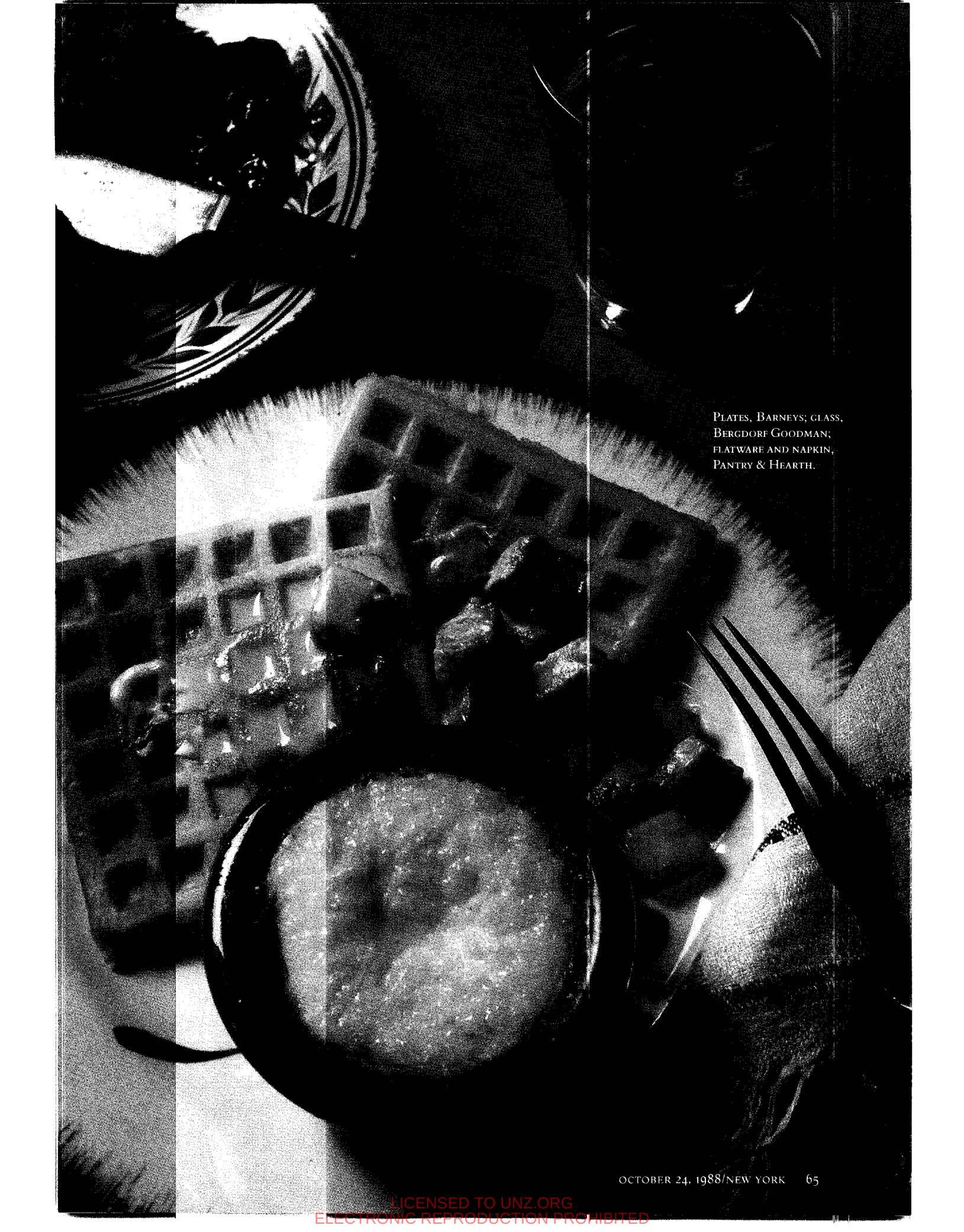
SUNDAY COUNTRY BREAKFAST FOR 8

GREEN-CHILI SOUFFLÉS
HERBED WAFFLES WITH
HAM IN MADEIRA-CREAM
SAUCE

GRILLED SAUSAGES AND
SLAB BACON
SOUR-CREAM COFFEE CAKE
SLICED MANGO WITH
BLUEBERRIES

Logo by Joh Valk.

HERBED WAFFLES
WITH HAM IN
MADEIRA-CREAM
SAUCE; GREEN-
CHILI SOUFFLÉ.



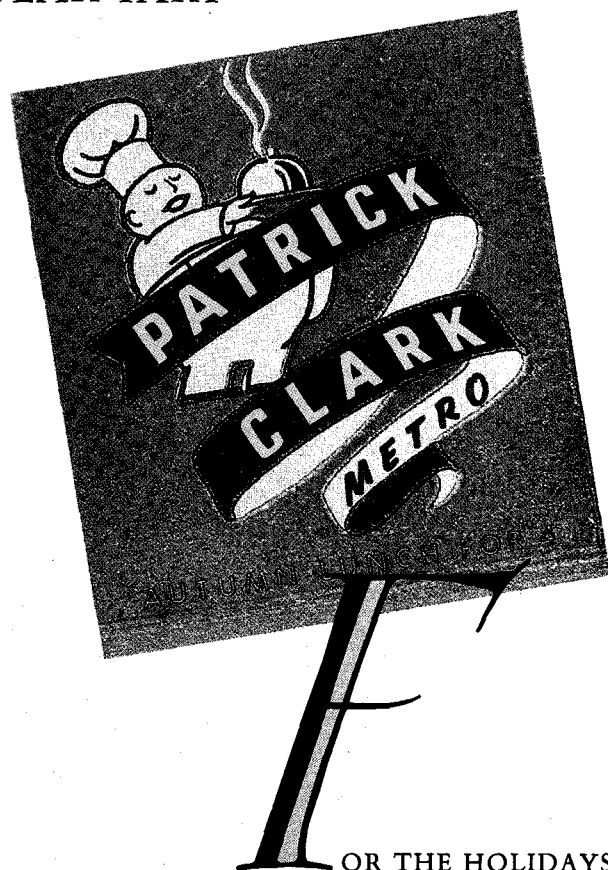
PLATES, BARNEYS; GLASS,
BERGDORF GOODMAN;
FLATWARE AND NAPKIN,
PANTRY & HEARTH.

HERBED WAFFLES
WITH HAM IN
MADERA-CREAM
SAUCE; GREEN-
CHILI SOUTHS.
S.

MUGS, WALL HANGING,
COFFERPOT, AND BASKET,
PANTRY & HEARTH; MUFFIN
NAPKIN, Ad Hoc
SOFTWARES. PHOTOGRAPHED
AT RANDALL'S ORDINARY,
NORTH STONINGTON,
CONNECTICUT.



PARTRIDGE... AND A PEAR TART



FOR THE HOLIDAYS, "I LIKE TO stay with tradition, but with updated ingredients," says Patrick Clark, the chef and an owner of Metro. This menu celebrating fall's bounty opens with creamy celery-root soup with the tart crunch of apples. The lavish main course: roasted partridge perfumed with sage. "Partridge reminds me of holidays," says Clark. "It's wintry, Christmassy. It's much more special than turkey or capon." His wild-rice griddle cakes are a personal twist on a traditional accompaniment to game. They were inspired, he says, by his southern grandmother's "plain old cornmeal pancakes she used to serve with collard greens and fried chicken." Dessert is another update on a classic: tarte Tatin, made with pears instead of apples. "Pears are more elegant than apples," Clark says, "and the puff pastry is more elegant and a little lighter than the normal

AUTUMN LUNCH FOR 4

CELERY-ROOT SOUP WITH
APPLE
ROAST PARTRIDGE WITH
SAGE, POTATOES, AND
ONIONS
WILD-RICE GRIDDLE
CAKES
PEAR TARTE TATIN



PARTRIDGE PLATTER, D. F.
SANDERS; PANCAKE PLATTER,
NEW GLASS; SERVERS AND
FRUIT BOWL, CLODAGH,
ROSS & WILLIAMS.
PHOTOGRAPHED IN THE
APARTMENT OF DANIEL
AUBRY AND HIS WIFE,
CLODAGH, WHICH SHE
DESIGNED.



CHEER
WITH

KNIFE, CLODAGH, ROSS &
WILLIAMS; PLATES, ZONA.

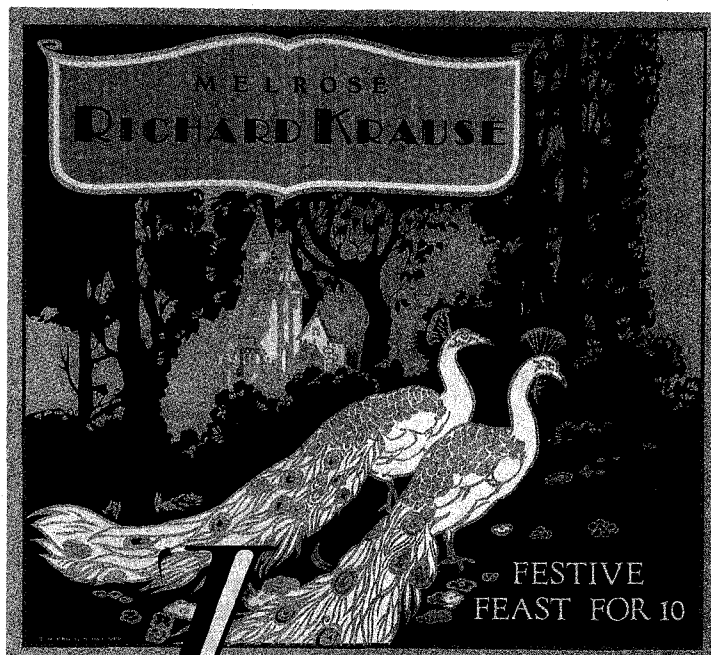


PEAR TARTE TATIN.

dough." The tart is swathed in lush caramel touched with cinnamon, nutmeg, and allspice. "The spices give it more zip. Caramel on its own is a little blah." Says the Brooklyn-born chef, "I like relaxed home cooking with no fuss and pretension. For someone who's comfortable in the kitchen, this meal is not difficult at all."

FAR LEFT: DISHES, ZONA;
TUREEN AND GLASSWARE,
NEW GLASS; FLATWARE,
PLATYPUS; NAPKIN, D. F.
SANDERS; NAPKIN RING, SALT
AND PEPPER SHAKERS,
SALTCELLARS, AND SPOONS,
CLODAGH, ROSS &
WILLIAMS.

ALL IN THE GAME



LET OTHER PEOPLE INVITE ME OVER FOR traditional Christmas dinners," says Richard Krause, the chef and co-owner of Melrose. "For them, I'll do something different." Nevertheless, his warm pheasant salad has "a hint of tradition." But the *pièce de résistance*—steamed lobsters with braised leeks and Cabernet-butter sauce—is "grand and elegant yet unexpected," he says. Instead of offering a selection of cheeses before dessert, Krause rolls nuggets of goat cheese in herbs and pepper, wraps them in puff pastry, and bakes them—"like little presents you have to open." Nutty praline soufflés, spiked with Grand Marnier, round off his Lucullan feast.

This menu does require planning, but some of the work can be done ahead of time. Even the lobster dish—the most labor-intensive part of the meal—can be assembled in advance, then reheated.

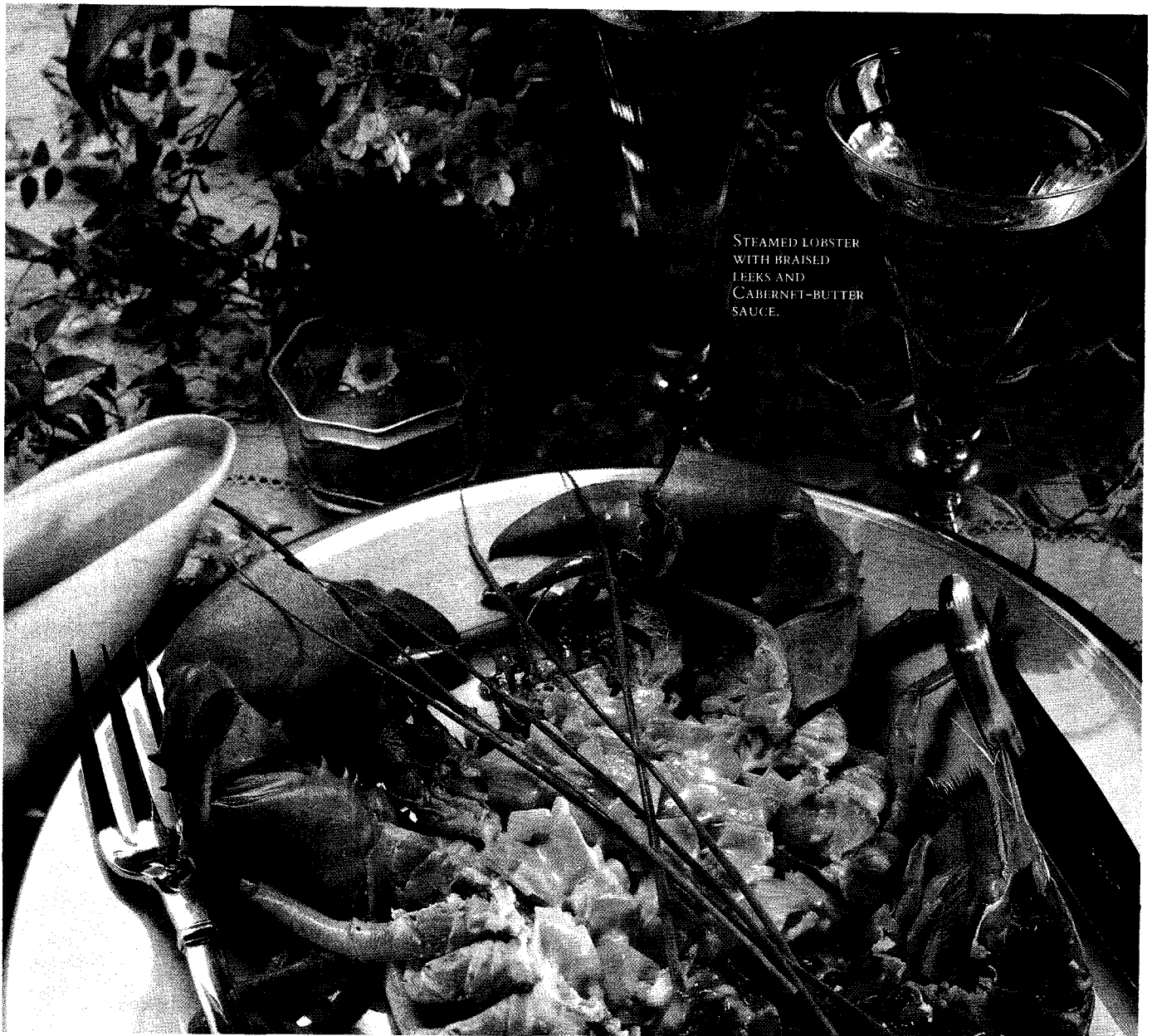
FESTIVE FEAST FOR 10

WILD-MUSHROOM
CONSOMMÉ
WARM PHEASANT SALAD
WITH FRISÉE
STEAMED LOBSTERS WITH
BRAISED LEEKS AND
CABERNET-BUTTER SAUCE
BAKED GOAT CHEESE IN
PUFF PASTRY
PRALINE SOUFFLÉS WITH
PRALINE SAUCE

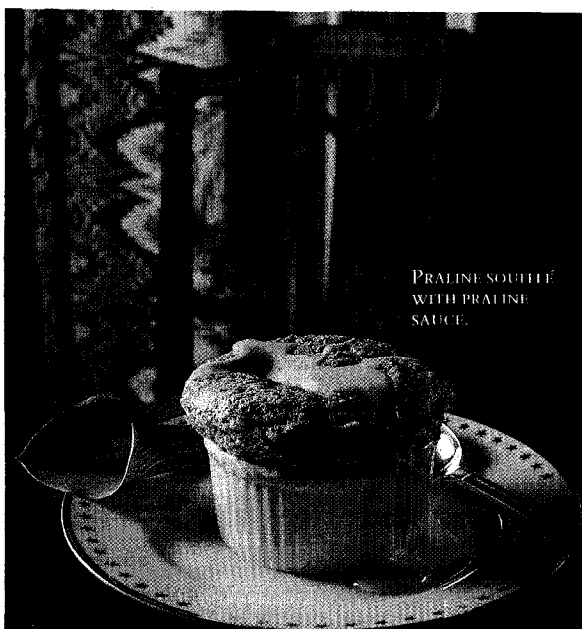


WARM PHEASANT
SALAD WITH FRISÉE.

[illegible]



STEAMED LOBSTER
WITH BRAISED
LEeks AND
CABERNET-BUTTER
SAUCE.



PRALINE SOUFFLÉ
WITH PRALINE
SAUCE.

"This meal is fairly unstructured," says Krause. "I like dinners with a relaxed pace. It takes a long time to eat a meal like this." He often enlists his guests to help out with the different courses. "And why not?" he says. "Parties always end up in the kitchen anyway."

"Doing something a little more elaborate than usual is so enjoyable for the guests—they're made to feel so special—that it doesn't seem like hard work." And anyway, says Krause, "it's supposed to be fun, not easy."

ABOVE: PLATE, GLASSES, AND FINGER BOWL,
BERGDORF'S; PUIFORCAT FLATWARE, BACCARAT;
TABLECLOTH, FRANÇOISE NUNNALLE.

LE SCANDALE

"Fine old French cognac and
passion fruit juices! Together?
It was a scandale!

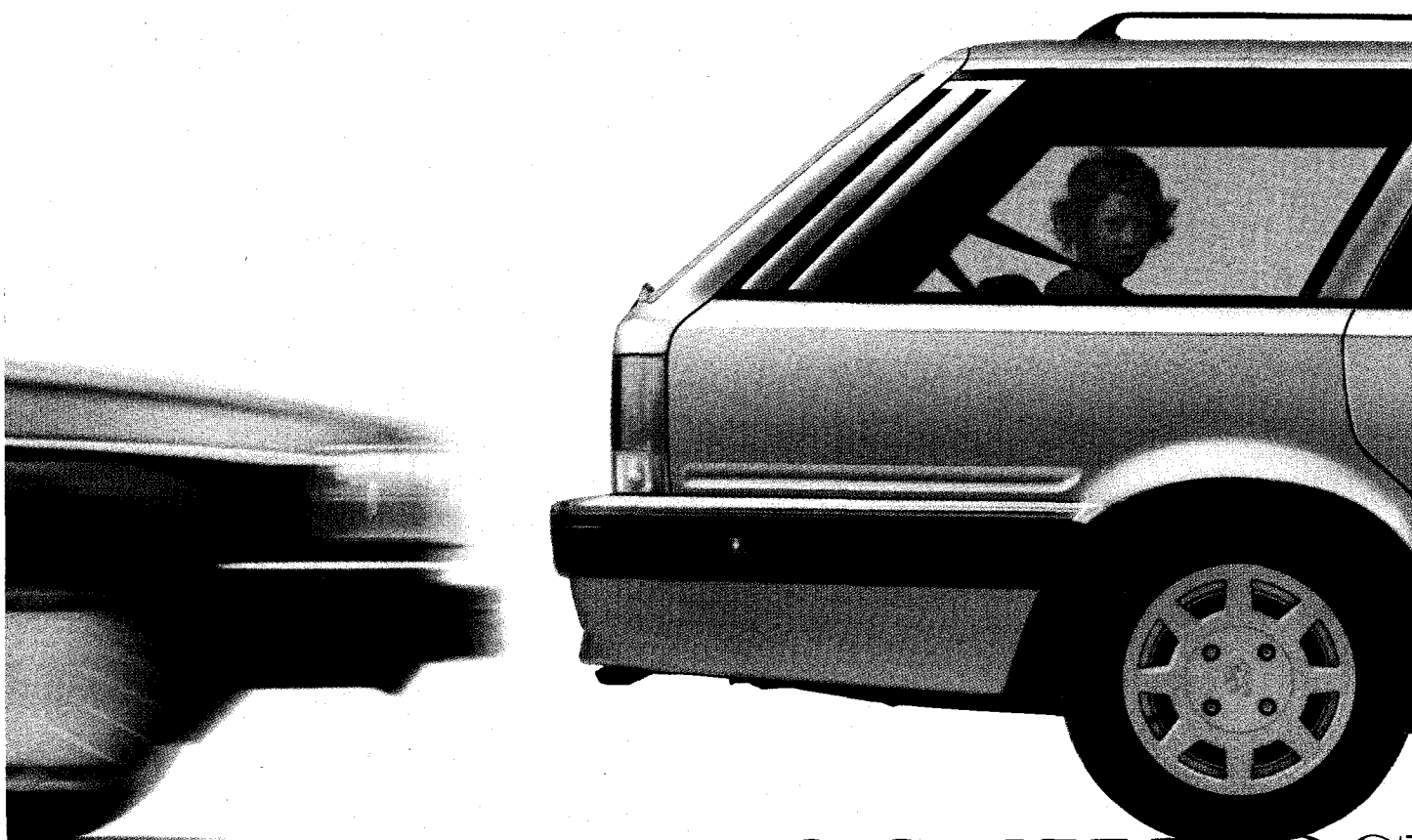
"But, mes amis, this—Alizé—has
become the rage.

"They've put just the right amount
of smooth cognac into the tangy
passion fruit juices. It makes a
surprisingly good marriage.
Refreshingly light.

"Henri likes Alizé on-the-
rocks. Pierre likes his Alizé
with a splash of soda. I love it
with champagne. I call it
Alizé Royale. Magnifique."

Alizé
(Ah-lee-zay)
Now imported
from France.

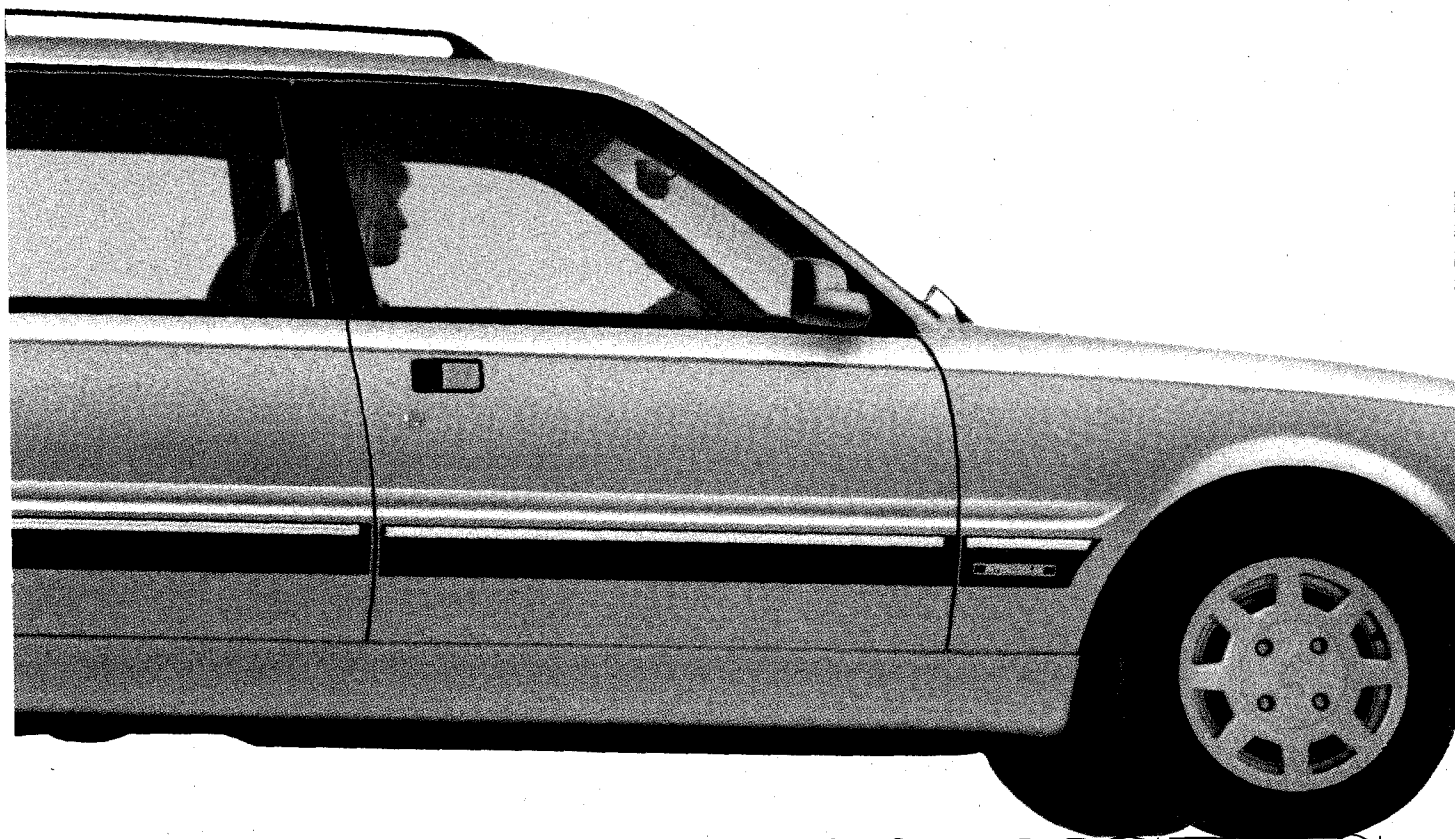




THE WAGON WHOSE AREN'T SITTING DUCKS.

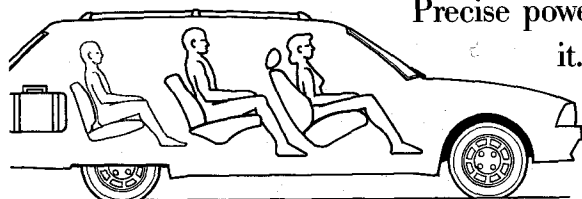
If grocery bags are all you ever put in the back of a station wagon, you could probably survive with a 1989 Peugeot SW8. But if you occasionally place irreplaceable bundles back there, you owe it yourself to investigate one.

Unlike other wagon makers who apparently think third seat passengers should ride at their own risk, Peugeot believes they should be well protected. So at the rear of the SW8 is a "crumple zone" that is designed to collapse on impact thereby absorbing the force of the collision and preserving the integrity of the passenger compartment. (An area that's already surrounded by an immensely strong, protective cage of steel.) And because its third seat is equipped with seat belts, faces forward not rear, and is located safely out of the "crumple zone," people sitting in it can escape harm even if the rear end can't.



THIRD SEAT PASSENGERS

and in the newly restyled SW8 the third seat isn't the only example of "safety first." Also available is a new super-responsive 160hp turbo engine that can get you away from trouble in a hurry.



SW8, third seat passengers face forward and sit safely out of the danger zone. In other wagons, they face rear and stare danger right in the face.

Precise power-assisted rack-and-pinion steering can help you around it. And power front disc brakes can help stop you short of it. (Of course, there's an impact-absorbing front end "crumple zone" as well.)

And when you buy a 1989 Peugeot, you also get the security of a 5-year/50,000-mile powertrain limited

warranty and the most comprehensive roadside assistance plan available: AAA*.

So why not call 1-800-447-2882 for the name of a Peugeot dealer near you and arrange to test drive the family wagon designed to protect every member of the family:

Peugeot SW8 or SW8 Turbo.

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*Membership subject to the rules and regulations of AAA.





RECIPES

BY THE NUMBERS



VEGETABLE TART WITH TAPENADE

- 3 cloves garlic, finely chopped
- 2 medium shallots, chopped
- 1 small onion, finely sliced
- ½ red pepper, seeded and finely sliced
- ½ green pepper, seeded and finely sliced
- ⅓ cup olive oil
- Salt and pepper
- 1 teaspoon finely chopped fresh thyme
- ½ cup chicken stock
- 1 medium eggplant, quartered
- 1 large beefsteak tomato, quartered
- 1 medium zucchini
- 1 medium yellow squash

⅓ cup chopped niçoise olives
Tapenade (recipe below)

Preheat oven to 325 degrees. Sauté half of garlic and shallots plus all of onion and peppers in ⅓ cup olive oil until soft. Season with salt, pepper, and half of thyme.

Brush bottom of a 12-inch pizza pan with olive oil and ⅓ cup chicken stock. Season with salt and pepper, and sprinkle with remaining thyme, garlic, and shallots.

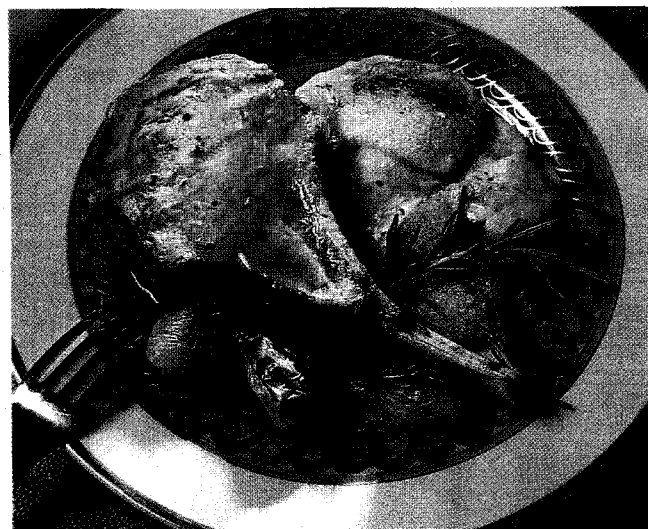
Slice eggplant, tomato, and squash ⅓ inch thick. Alternating vegetables, arrange slices in an overlapping spi-

ral beginning in center of pan. Top with pepper-and-onion mixture, and moisten vegetables with remaining chicken stock and olive oil. Season with salt and pepper, and sprinkle olives on top.

Bake until vegetables are soft, 1 to 1¼ hours. Let cool for 15 to 20 minutes, then slice with a pizza cutter. Serve with tapenade and croutons.

TAPENADE

- ¼ pound niçoise olives, pitted
- 1 ounce anchovies (if canned, soak in milk for ½ hour to remove excess salt)



ROAST RACK OF VEAL WITH SHALLOTS; GNOCCHI GRATIN.

- ½ teaspoon Dijon mustard
- ¼ cup olive oil

Place olives, anchovies, and mustard in a food processor fitted with a steel blade. Purée while adding olive oil.

ROAST RACK OF VEAL WITH SHALLOTS

- 1 6-rib rack of veal (with chine bone removed and ribs shortened and frenched), tied
- ¼ cup extra-virgin olive oil
- 3 sprigs rosemary or tarragon
- Salt and pepper
- ½ cup vegetable oil
- 2 ribs celery, coarsely chopped
- 3 carrots, coarsely chopped
- 1 large onion, coarsely chopped
- 1 leek, trimmed and coarsely chopped
- 18 shallots
- 4 cloves garlic, crushed
- 4 sprigs parsley
- 8 peppercorns, crushed
- 1 clove
- 2 cups red wine
- 2 cups chicken stock

Rub veal with olive oil; sprinkle with rosemary or tarragon, salt, and pepper.

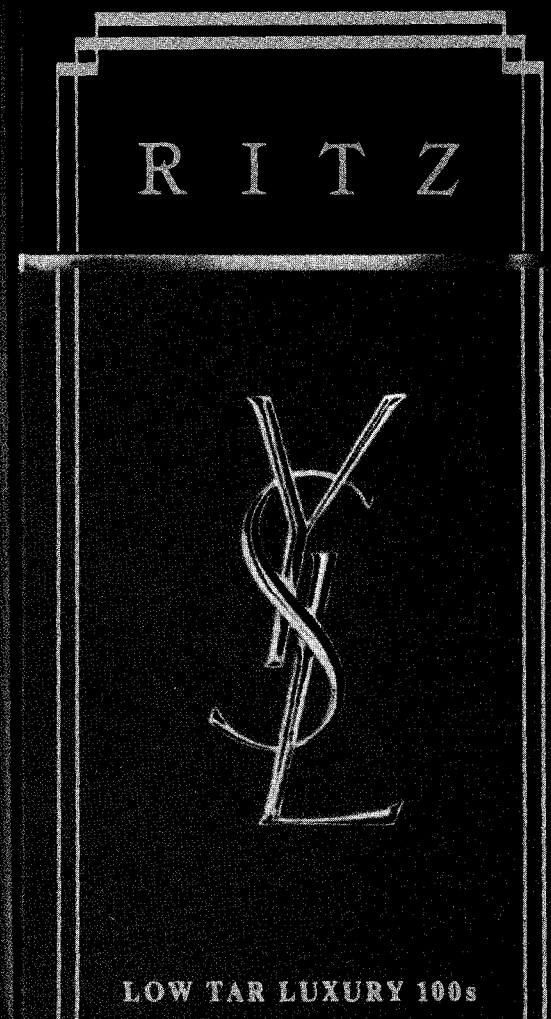
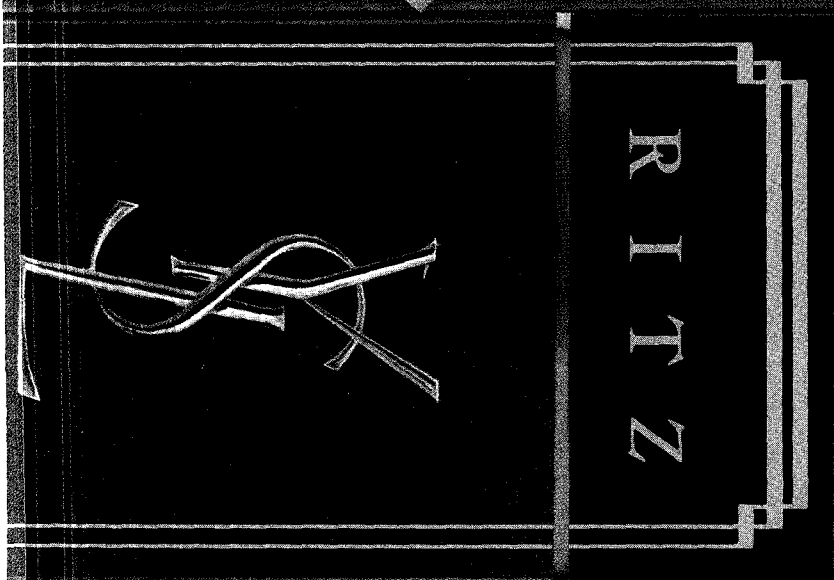
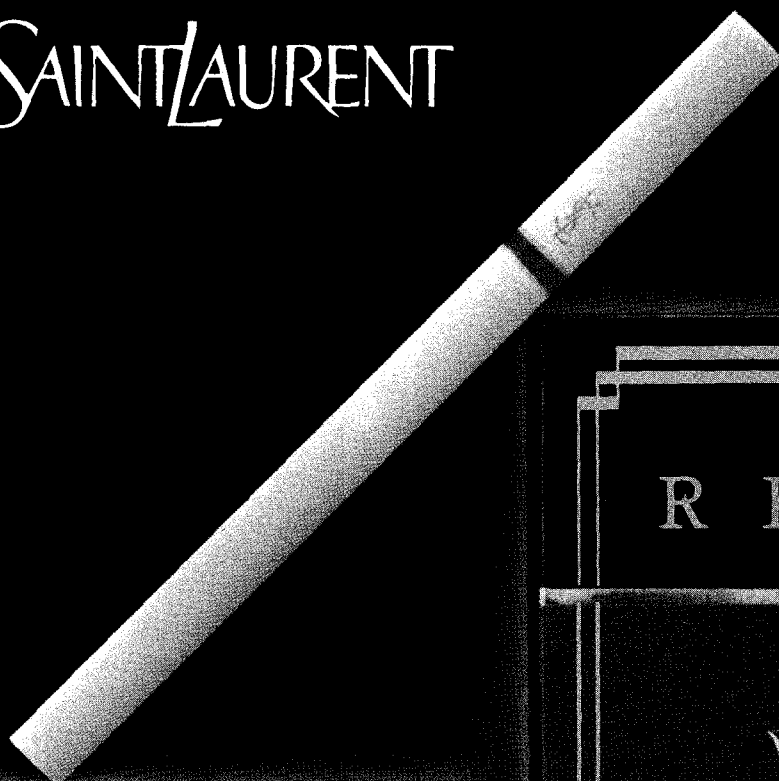
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MENTHOL: 11 mg. "tar", 0.8 mg. nicotine, av. per cigarette by FTC method.

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ANGELICA ROOT FROM SAXONY



JUNIPER BERRIES FROM ITALY



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Let marinate for 4 to 5 hours.

Preheat oven to 450 degrees. Pour vegetable oil into a roasting pan large enough to hold meat and vegetables, and heat. Place veal (meat side down) in pan, and, over medium heat, brown on all sides. Remove veal from pan, and cover bones with foil to prevent burning.

Add celery, carrots, onion, and leek to pan, and cook until they begin to caramelize. Make a bed of vegetables, and top with veal (it should not touch bottom of pan).

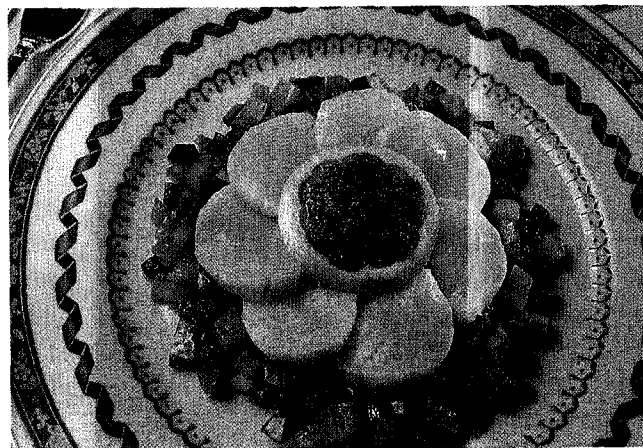
Add shallots, and roast in oven for 40 to 45 minutes for medium-cooked meat. Transfer veal and shallots to a serving platter. Remove half of vegetables from pan, and discard. Add garlic, parsley, peppercorns, and clove to vegetables in pan. Over moderate heat, deglaze pan with red wine. Reduce by half. Add 2 cups water and the chicken stock.

Transfer contents of roasting pan to a saucepan, and simmer until reduced by

half. Strain sauce, and adjust seasoning.

GNOCCHI GRATIN

- 1 pound potatoes, unpeeled
- 1½ egg yolks



SCALLOP WALTZ.

- ¾ cup flour
- 1 pinch freshly grated nutmeg
- Salt and pepper to taste
- ½ to ¾ cup grated Parmesan cheese
- Garlic cream (recipe below)

Preheat oven to 375 degrees. Boil potatoes; peel, and pass through a ricer. While still warm, stir in egg yolks, flour, nutmeg, salt, and pepper. On a floured surface, roll mixture into 1-

inch-thick logs. Cut logs into 1-inch pieces; stand on end, and flatten with palm of hand into ¼-inch-thick disks.

Blanch gnocchi a few at a time in boiling salted water

until they rise to surface. Plunge into ice water. Drain, and pat dry.

In buttered gratin dish, layer gnocchi, cheese, and hot garlic cream, finishing with cream and cheese. Bake for 35 minutes.

GARLIC CREAM

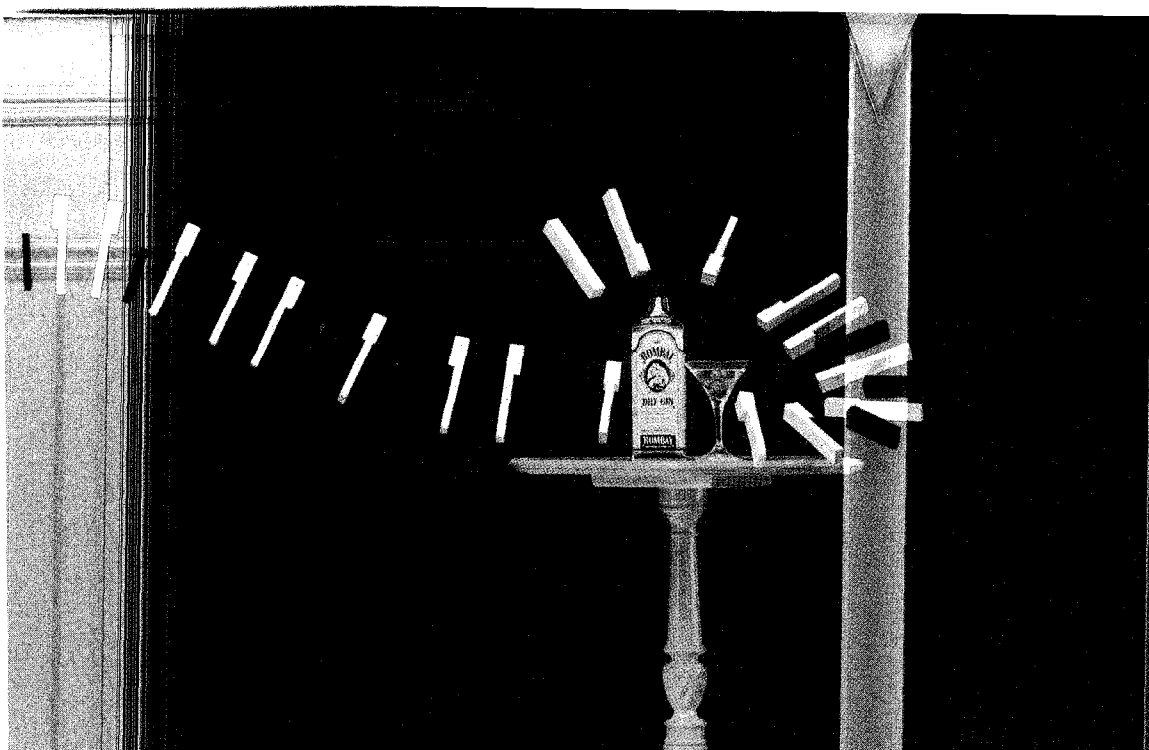
- 2 cups heavy cream
- 5 large cloves garlic, crushed with a knife

Bring cream and garlic to a boil. Remove from heat, and let stand for at least ½ hour; strain, and keep warm.

CHOCOLATE TRUFFLES

- 10 ounces semisweet chocolate
- ½ cup heavy cream
- ½ cup crème fraîche
- 4 tablespoons butter
- Confectioners' sugar
- Cocoa

Chop chocolate, and place in a bowl. In a saucepan, bring cream, crème fraîche, and butter to a boil. Pour over chocolate, and stir to



RTED TASTE OF BOMBAY GIN.

SAVINGS FROM INDOCHINA



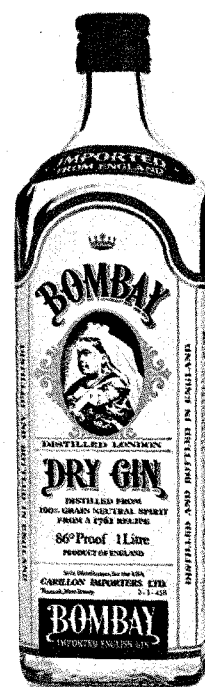
LEMON PEEL FROM SPAIN



ORRIS (IRIS ROOT) FROM ITALY



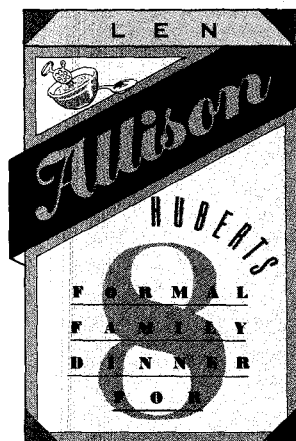
LICORICE FROM INDOCHINA



melt. Set bowl in an ice bath.

When mixture has thickened and set, scoop out by teaspoonfuls, and shape into rough balls approximately 1/2 inch in diameter. Place on a paper-lined cookie sheet.

Refrigerate until firm. Dust hands with powdered sugar, and roll balls in palms of hands to smooth surface; coat with cocoa.



SCALLOP WALTZ

3 cups Noilly Prat dry vermouth

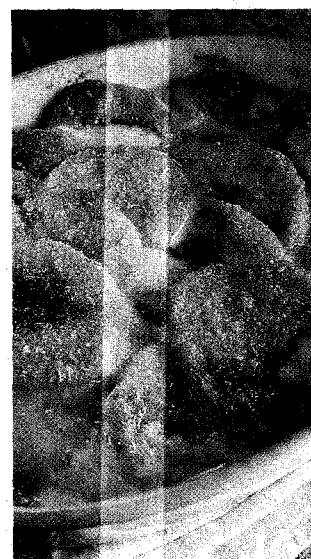
- 1 1/2 pounds sea scallops
- 1 large yellow pepper
- 1 large fresh poblano pepper
- 1 large red pepper
- 1/2 medium red onion
- 1/4 cup diced fresh pineapple (1/4-inch dice)
- 1 ounce golden raisins or currants, soaked in warm white wine to plump
- 2 tablespoons extra-virgin olive oil
- 1/2 tablespoon ground coriander seed (freshly ground, if possible)
- 1 teaspoon finely grated orange peel
- 1 lemon
- 2 1/2 ounces black caviar

In a saucepan, boil vermouth for 2 minutes to cook off alcohol. Add scallops, and poach until they turn white (they should be barely cooked through), 3 to 4 minutes depending on size.

Let scallops cool in cook-

ing liquid to room temperature. Drain, and refrigerate until firm, about 1 hour.

Seed peppers. Cut peppers and onion into 1/4-inch dice,



GNOCCHI GRATIN.

and combine with fruit in a large bowl. Add olive oil, and sprinkle with coriander-seed powder and orange zest. Toss completely, and

set aside to marinate for at least 1 hour.

Slice scallops into 3 or 4 thin coins, depending on thickness of scallops. Divide vegetable-fruit mixture among 8 plates, and top each serving with 6 to 8 scallop coins in an overlapping circle.

Slice lemon into thin rounds, and place a slice in center of each scallop circle. Top each lemon round with 1 teaspoon caviar.

VEGETABLE STRUDEL

- 2 medium carrots, cut in julienne
- 6 ounces celery root, cut in julienne
- 5 tablespoons butter, melted
- 1 medium leek, trimmed and thinly sliced
- 1 small head savoy cabbage, shredded
- 1 2-inch piece ginger, peeled and cut in julienne
- 3 sheets phyllo
- 3 tablespoons chopped

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- 1 **toasted hazelnuts**
- 1 **teaspoon chopped parsley**
- 1 **teaspoon chopped thyme leaves**

In a large skillet, sauté carrots and celery root in 1 tablespoon butter for 2 minutes. Add leek, and cook for 1 minute longer. Add cabbage and ginger, and cook over medium to high heat until any rendered liquid has evaporated and vegetables are wilted but still crisp, about 2 minutes longer. Remove from heat, and let cool.

Preheat oven to 450 degrees. Following package directions, lay out a single sheet of phyllo on a flat surface. Brush with melted butter, and dust with chopped hazelnuts and herbs. Repeat twice, making a total of 3 layers.

Along length of pastry, form a tightly packed log of vegetable mix; roll up as for traditional strudel, sealing ends. Brush outside lightly with melted butter, and dust

with nuts. Bake until brown and crisp, 5 to 8 minutes.

LEMON-SOUFFLÉ TART

- 8 **eggs, separated**
- $\frac{2}{3}$ **cup sugar**
- Zest of 1 lemon, grated**
- 1 **tablespoon flour**
- Juice of 4 lemons**
- 1 **tablespoon butter, softened**
- Pinch salt**
- Pinch cream of tartar**
- 1 **10-inch tart shell, baked and glazed**

Preheat oven to 400 degrees. Using an electric mixer, beat egg yolks with $\frac{1}{3}$ cup sugar, the lemon zest, and flour until thick and pale yellow.

Transfer to a double boiler, and add lemon juice. Over medium heat, whisk until thick and set. Remove from heat, and whisk in butter. Cover, and set aside.

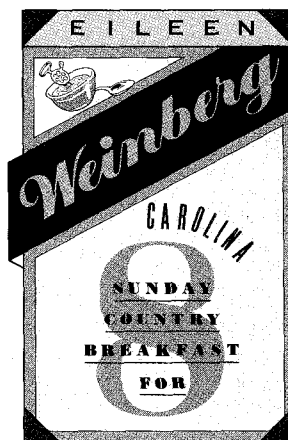
Using electric mixer, beat egg whites with salt and cream of tartar until they form soft peaks. Add remaining sugar, and beat un-



VEGETABLE STRUDEL.

til firm peaks form. By hand, whisk one third of egg whites into yolk mixture. Using a rubber spatula, fold in remaining whites.

Mound mixture in tart shell, and bake for 15 to 18 minutes, rotating 180 degrees after 9 minutes. Let cool before serving.



GREEN-CHILI SOUFFLÉS

- 2 **10-ounce cans whole green chilis, drained well and seeded**
- 8 **ounces grated doux de montagne cheese**
- 5 **eggs**
- $1\frac{1}{4}$ **cups cream**
- $\frac{1}{4}$ **teaspoon salt**
- $\frac{1}{4}$ **teaspoon pepper**

Preheat oven to 350 degrees. Butter 8 ramekins, and line with chilis. Divide cheese equally among dishes.

Beat eggs; add cream, salt,

and pepper, and mix well. Fill ramekins with egg mixture, place on a baking sheet, and bake until golden brown and puffed on top, 35 to 40 minutes.

HERBED WAFFLES

- $3\frac{1}{2}$ **cups flour**
- 4 **teaspoons baking powder**
- $1\frac{1}{2}$ **teaspoons salt**
- 2 **tablespoons sugar**
- 5 **eggs, beaten**
- 10 **tablespoons butter, melted**
- $3\frac{1}{4}$ **cups milk**
- $\frac{1}{4}$ **cup chopped mixed parsley and dill**

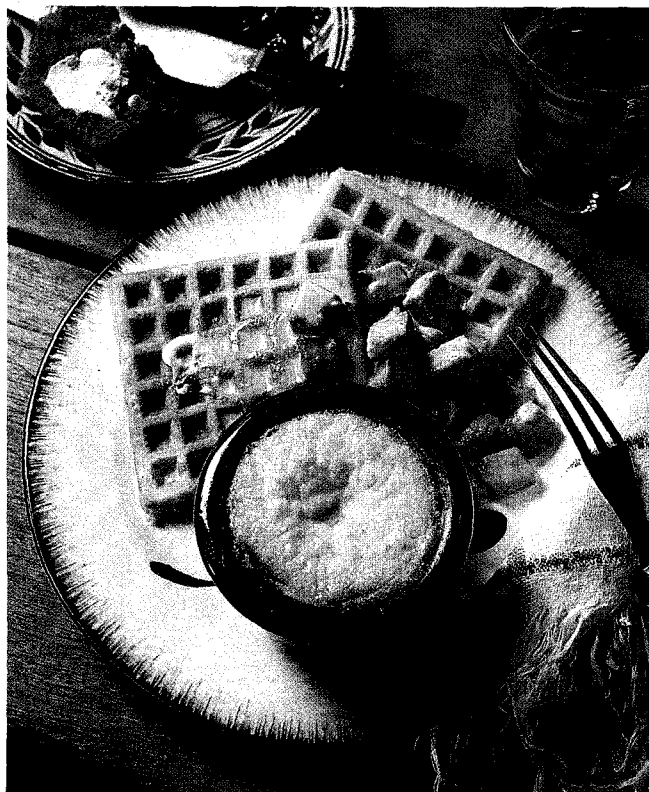
Mix all ingredients together well, and pour into waffle iron. (Leftover waffles can be frozen.) Serve with ham in Madeira-cream sauce (recipe below).

HAM IN MADEIRA-CREAM SAUCE

- 3 **cups cubed baked ham ($\frac{1}{2}$ -inch cubes)**
- 2 **tablespoons butter**
- $\frac{1}{2}$ **cup Madeira**
- $1\frac{1}{2}$ **cups cream reduced to 1 cup**

Over medium heat, sauté ham in butter for 3 minutes. Add Madeira, and cook until syrupy, about 1 minute longer; remove ham.

Add reduced cream to pan, and reduce again until it coats a wooden spoon, about 3 minutes. Return ham to pan, and stir. Serve over waffles.



HERBED WAFFLES WITH HAM; GREEN-CHILI SOUFFLÉ.



CELERY-ROOT SOUP WITH APPLE

- 4 tablespoons butter
- 2 knobs celery root (approximately 1½ pounds), peeled and diced
- 1 medium leek, trimmed and thinly sliced
- ⅓ cup short-grain rice
- 6 cups chicken stock
- ½ cup heavy cream
- Salt and pepper
- Nutmeg
- Chopped parsley
- 1 Granny Smith apple

In a nonreactive saucepan, melt 2 tablespoons butter over medium heat. Add celery root and leek, and cook, covered, over low heat for 5 to 8 minutes, making sure vegetables do not brown.

Stir in rice, and add 5 cups stock. Bring to a boil; lower heat, and simmer until rice is very tender, about 30 minutes.

Pour soup into a blender, and purée until smooth. Return to saucepan, and bring to a boil. Add cream, and bring back to a simmer. Add salt and pepper to taste. If necessary, thin soup with additional stock. Pour into a tureen, and garnish with nutmeg and parsley; keep hot.

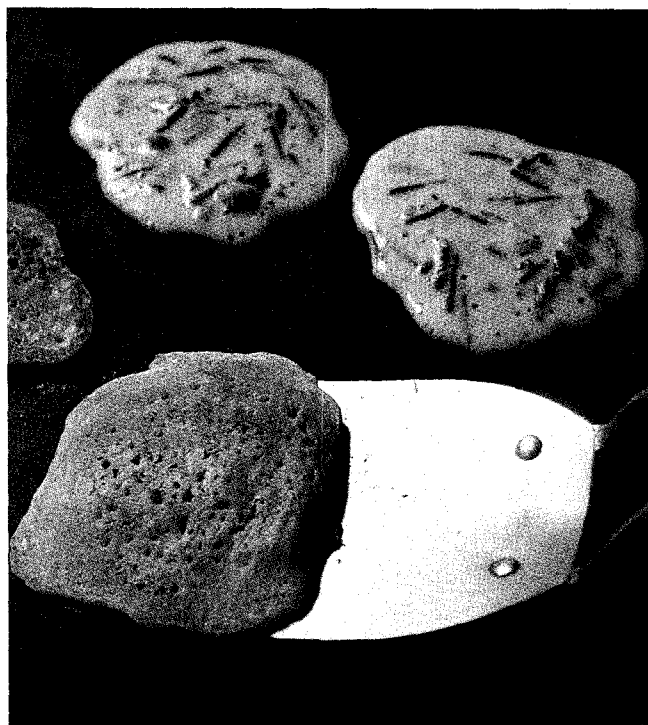
Peel and dice apple. Sauté in remaining butter until just tender; drain on paper towel. Sprinkle on soup.

ROAST PARTRIDGE WITH SAGE, POTATOES, AND ONIONS

- 8 sage leaves
- 4 partridge, cleaned and dressed

- Salt and pepper
- 4 thin slices smoked bacon, blanched for 2 minutes
- 24 pearl onions, peeled
- 1½ pounds potatoes, peeled
- 7 tablespoons butter
- 1 teaspoon peanut oil
- 1½ cups chicken stock, heated
- 1 tablespoon chopped parsley

Preheat oven to 450 degrees. Slip one sage leaf under skin of each breast half of each partridge. Season birds inside and out with salt and pepper. Wrap a slice of bacon around each bird, and truss for roasting; set aside.



WILD-RICE GRIDDLE CAKES.

With a medium-size melon baller, make potato balls, and drop into a pot of cold water with onions and a little salt. Bring to a boil, and simmer for 3 minutes. Drain, and plunge into cold water. Drain again, and set aside.

In a heavy-bottomed pan large enough to hold birds, melt 6 tablespoons butter with the peanut oil until just hot. Add birds, and brown on all sides. Set birds breast side up; add onions and potatoes, and roast in oven for

15 minutes for medium-cooked birds (20 minutes for well done).

Remove birds and vegetables from pan; cover with foil, and keep warm.

Pour fat from pan; blot remaining fat on surface of juices in pan with a paper towel. Deglaze pan with hot chicken stock, stirring to dissolve all particles.

Reduce liquid by half, and season with salt and pepper. Swirl in 1 tablespoon butter bit by bit to enrich sauce, and add any accumulated juices from partridge.

Place partridge on platter, remove trussing string, and

- 1 small egg, beaten
- 1 cup cooked wild rice

Place cornmeal, sugar, salt, and pepper in a bowl. Add boiling water, and stir until well mixed. Add milk, sift in flour and baking powder, and stir. Beat in egg, then fold in wild rice.

Drop batter 1 tablespoon at a time onto a lightly greased, hot griddle or frying pan. Cook cakes over medium-high heat until bubbles form on tops and edges become a bit dry. Flip cakes, and cook until done.

PEAR TARTE TATIN

- 4 or 5 medium Bosc or Bartlett pears, firm yet ripe
- 2 tablespoons fresh lemon juice
- ⅓ cup granulated sugar
- ⅓ cup light brown sugar, firmly packed
- ¼ teaspoon cinnamon
- ⅛ teaspoon nutmeg
- ⅛ teaspoon allspice
- 3 to 4 tablespoons butter, softened
- 9 ounces puff pastry

Preheat oven to 425 degrees. Peel, halve, and core pears. Brush inside and out with lemon juice to prevent discoloring. Combine sugars and spices, and set aside.

Coat a 10- or 11-inch ovenproof Teflon frying pan lavishly with butter, then sprinkle evenly with sugar-and-spice mixture. Arrange pear halves in pan, cut side up, with points facing in, so all fit snugly.

Over medium-high heat, cook until caramel forms and thickens, and starts to smell burned, 8 to 10 minutes. Remove from heat, and set aside.

Roll puff pastry into a ⅛-inch-thick circle the size of top of frying pan. Lay over pears, tucking in excess pastry. Bake until pastry is puffed and golden brown, about 30 minutes.

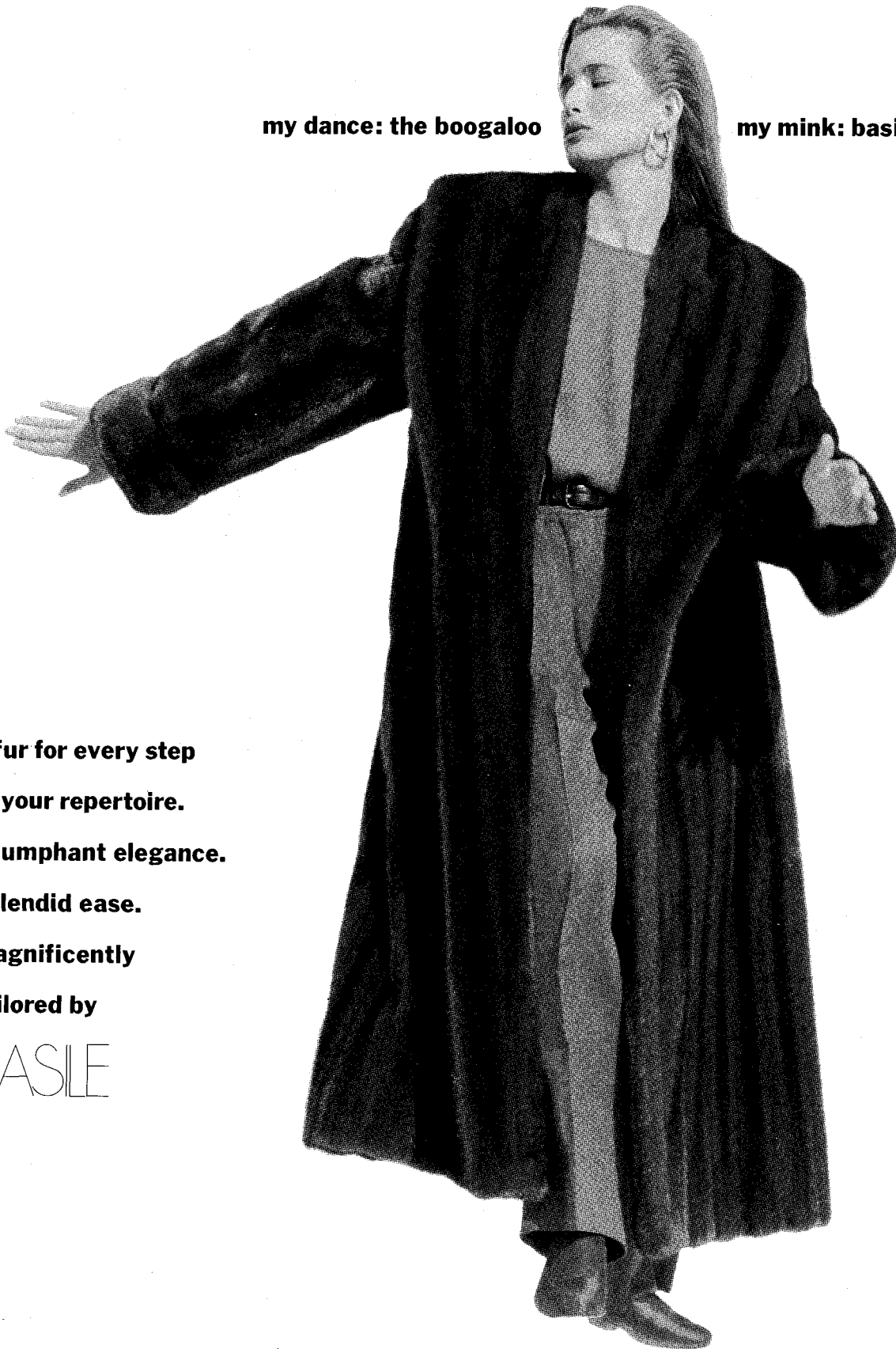
Let tart sit for 2 to 3 minutes. Place an inverted serving plate on top of tart, and flip over quickly. Serve hot with caramel ice cream.

WILD-RICE GRIDDLE CAKES

- ¼ cup cornmeal
- ¾ teaspoon sugar
- ¾ teaspoon salt
- ¼ teaspoon pepper
- ½ cup boiling water
- 6 tablespoons milk
- ½ cup sifted flour
- 1½ teaspoons baking powder

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He knew then, after the music, the dancing, and the long, long, conversations over B&B, that



WARM PHEASANT SALAD WITH FRISÉE

- 5 ounces virgin olive oil
- 2½ ounces fine red-wine vinegar
- Salt and pepper to taste
- 2 or 3 medium heads frisée, torn into pieces
- 2 whole pheasants, roasted, deboned, thinly sliced, and kept warm
- 20 garlic croutons

Warm olive oil over medium heat. Add vinegar, salt,

and pepper. In a large bowl, toss together frisée and warm pheasant; add warm dressing, and toss again. Arrange on plates, and garnish with croutons.

STEAMED LOBSTERS WITH BRAISED LEEKS AND CABERNET-BUTTER SAUCE

- 10 medium leeks, trimmed, split lengthwise, and cut in ½-inch pieces
- 6 tablespoons sweet butter
- 1 pint (approximately) cream
- Salt and pepper to taste
- 10 1-pound lobsters, steamed for 8 to 10 minutes over a mixture of water and wine with a large bouquet garni
- Cabernet-butter sauce (recipe below)
- 1 bunch chives

In a large saucepan, sauté leeks in butter over low heat for about 5 minutes (do not brown); pour off any liquid. Add cream to just cover

leeks, and simmer until it coats a wooden spoon, about 10 minutes; season.

Cut each lobster in half. Remove tail meat from shell, and hollow out body cavity; crack claws, and remove top half of claw shells. Arrange shells of 1 lobster on each plate. Slice tail meat, and put back in shell. Fill body cavity with braised leeks.

Warm lobster in medium oven briefly before serving. Pour Cabernet-butter sauce over tail and claws, and garnish with chives.

CABERNET-BUTTER SAUCE

- ½ cup chopped shallots
- 1 pound sweet butter
- ½ bottle full-bodied Cabernet Sauvignon
- 10 ounces reduced lobster stock or chicken stock
- Salt and pepper to taste
- Few pinches fresh chopped mixed herbs (tarragon, Italian parsley, chives, basil, or thyme)

Sauté shallots over medi-

um heat in 4 tablespoons butter for 30 seconds. Add wine, and reduce by half. Add stock, and again reduce by half to ¾ to 1 cup liquid. Whisk in remaining butter a little at a time, making sure it doesn't boil. Season with salt and pepper. Add herbs just before serving.

BAKED GOAT CHEESE IN PUFF PASTRY

- 1 pound log-shaped goat cheese, cut in 10 pieces and slightly flattened
- ¼ to ½ cup chopped mixed fresh herbs
- ½ teaspoon freshly ground pepper
- 2½ pounds puff pastry, rolled ⅛-inch thick and cut into 20 3½-by-4-inch sheets
- 1 egg, beaten

Roll each piece of goat cheese in herbs and pepper. Place between 2 puff-pastry sheets, and crimp edges. Arrange on nonstick baking sheets, and chill well (for at



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The art of lingering.

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least 1 hour) before cooking.
Preheat oven to 375 degrees. Brush tops of pastry packages lightly with egg, taking care not to brush edges. Bake until golden and crisp, about 20 minutes.

PRALINE SOUFFLÉS WITH PRALINE SAUCE

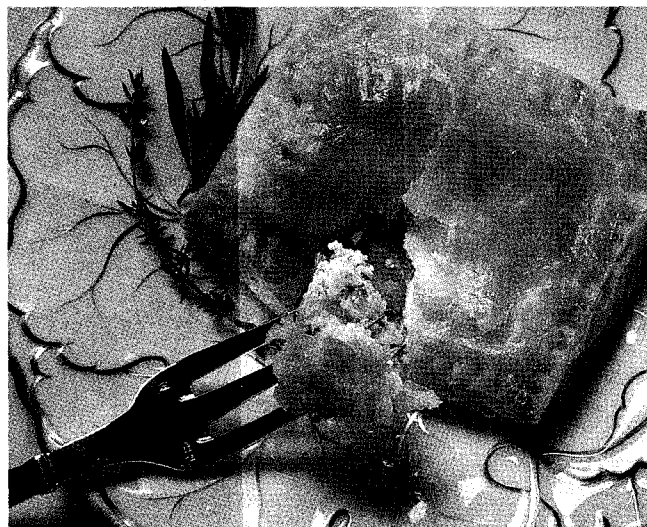
- 8 egg whites
- Pinch salt
- ¼ teaspoon cream of tartar
- 1½ cups warm pastry cream (recipe below)
- 1¾ cups crushed praline (available at Maison Glass)
- 1½ cups praline sauce (recipe below)

Preheat oven to 400 degrees. Butter and sugar 10 ramekins. Whip egg whites to soft peaks. Add salt and cream of tartar, and whip to firm, but not dry, peaks. Fold one fourth of egg whites into pastry cream. Fold in 1½ cups crushed praline, then remaining egg whites.

Spoon into ramekins,

smooth tops, and sprinkle with remaining praline. Place in oven, reduce heat to 375 degrees, and bake until risen and slightly firm, 15 to

- 4 tablespoons flour
- ¾ cup milk
- ½ vanilla bean, split and scraped, or ½ teaspoon vanilla extract



BAKED GOAT CHEESE IN PUFF PASTRY.

20 minutes. Serve immediately with praline sauce.

PASTRY CREAM

- 2 eggs
- 5 tablespoons sugar

- 3 egg yolks
- ⅓ cup Grand Marnier

In a bowl, beat whole eggs and sugar until pale yellow. Add flour, and beat

until well incorporated.

In a saucepan, scald milk with vanilla. Whisk milk into egg mixture, then return to saucepan, and cook over medium heat, stirring continuously, until sauce thickens, 1 to 2 minutes.

Strain through a fine sieve into a bowl. Beat in egg yolks and Grand Marnier, and keep warm over hot water until ready to use.

PRALINE SAUCE

- 6 egg yolks
- ½ cup sugar
- 2 cups milk
- ½ vanilla bean, split and scraped, or ½ teaspoon vanilla extract
- ¾ cup crushed praline

Beat egg yolks and sugar together until pale. In a saucepan, scald milk with vanilla, then whisk into egg mixture.

Pour back into saucepan, and cook over medium heat until sauce coats a wooden spoon. Strain, then stir in crushed praline.

WINE

DINNER COMPANIONS

BY
ALEXIS BESPALOFF

IN THE MARRIAGE OF WINE and food, wine is certainly the less demanding partner. All that's needed is a corkscrew and some glasses. And because preparing interesting menus inevitably takes time and effort, it may be helpful to have a short list of readily available, moderately priced bottles that nevertheless represent a variety of tastes.

With few exceptions, the selections that follow—from California, France, and Australia—cost less than \$10, and most fall within the \$6-to-\$8 range. (The prices quoted here include normal markups, but many of the wines can be found for \$1 or \$2 less.)

In the past few years, Chardonnay seems to have become the most popular and fashionable white wine around the world and is certainly the most widely produced varietal wine in California. (It's no longer the best-selling one, however; White Zinfandel has taken the lead.) California Chardonnay ranges from \$5 to \$20 or more, and most of the well-known and prestigious labels now cost \$12 to \$18. Fortunately, there are still excellent, attractive examples at \$6 to \$8 that would complement any number of dishes.

These Chardonnays represent the basic style of this grape in a simple but appealing way. They offer a clean, fresh taste and just enough fruit to make them interesting. They are not especially rich or concentrated wines, and if they lack the character and

complexity of more expensive bottlings, it's well to remember that that "character" is, more often than not, imposed by the wine-maker and not inherent in the grape itself. The best values among less expensive California Chardonnays, all from the 1987 vintage, include Domaine St. George (\$6.29), Christophe and Estancia (\$6.99 each), and J. Wile and Fetzer Sundial (\$7.49 each).

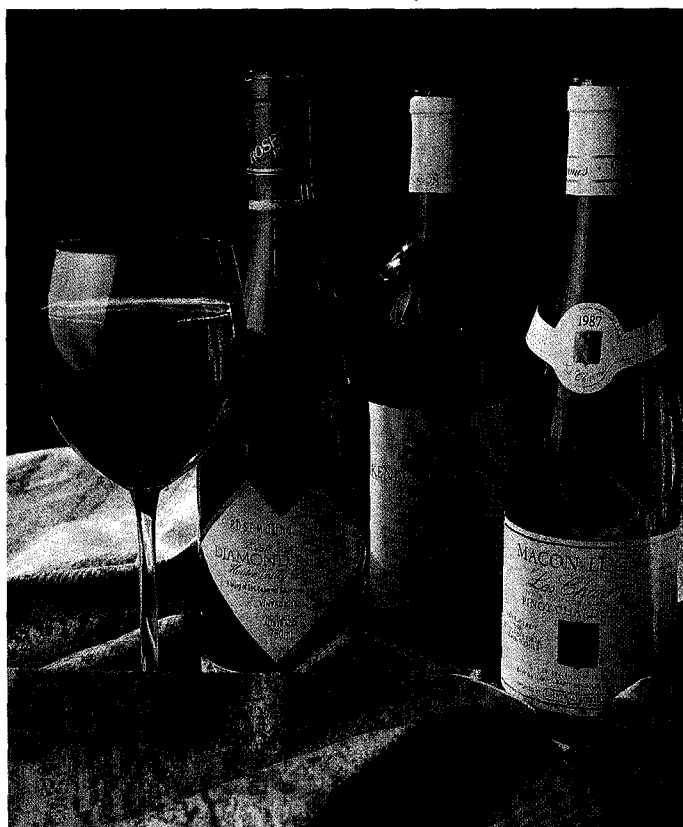
Alsace Rieslings certainly rank among the most underappreciated and misunderstood of the world's dry white wines.

Because of their tall, sloping bottles, similar to those of German wines, the Rieslings of Alsace are often assumed to be flowery and semisweet. In fact, they are dry, assertive, and anything but delicate.

Although many consumers associate Alsace with Gewürztraminer, a much more distinctive and unusual wine, the citizens of that region of France consider Riesling their finest wine and give it the place of honor at the dinner table. Riesling is an assertive wine that makes an immediate impression, with a lively acidity that holds its own with rich and seasoned dishes. (Remember that Alsace is the home of choucroute and foie gras.) It has very little to do with most German and California Rieslings, which trade on elegance and a fragrant aroma; Alsace Rieslings display the fruit of that variety, but with much more body. This makes them less suitable on their own but a good choice with foods that might overwhelm a lighter dry white.

Because Rieslings from Alsace are not as fragile as many other whites and have more structure, they need not be drunk within eighteen months or so of the harvest. Good examples at \$8 to \$10 can be found in the 1987, 1986, and 1985 vintages from such producers as Trimbach, Hugel, Dopff & Irion, Dopff "Au Moulin," and Josmeyer.

Only a few years ago, Mâcon Blanc was just about the best value in a basic white wine. Produced in southern Burgundy from the Chardon-



A TRIO OF CHOICES FOR HOLIDAY MENUS.

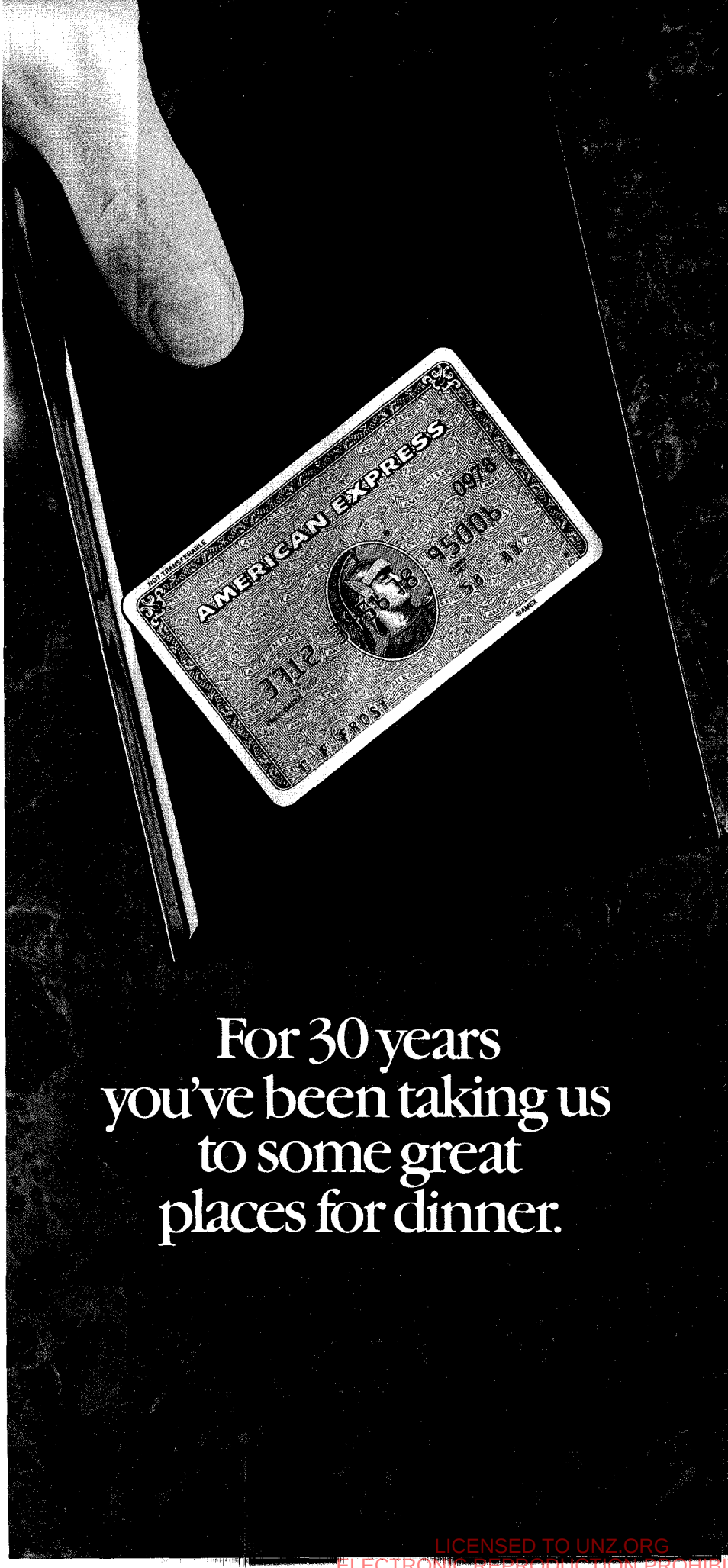


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nay grape, Mâcon, at \$5 or so, represented an uncomplicated version of white Burgundy. Then the price of this wine increased just as such appealing whites as Pinot Grigio and Chardonnay from Northern Italy appeared at low prices. Now many of these Italian wines command \$10 or more, and Mâcon Blanc, at \$7.50 to \$9, seems attractive once again.

Most of the examples we see here from the Mâcon district—whose most famous wine is Pouilly-Fuissé—come from the heart of the region, around the villages of Lugny, Viré, and Clessé, and are entitled to the higher appellation Mâcon-Villages or the more specific Mâcon-Lugny or Mâcon-Viré. (Some producers go farther afield for their Chardonnay and use the appellation Bourgogne Blanc.)

The French examples have slightly more flavor and body but somewhat less fruit than California Chardonnays in the same price range; they also have a little more acidity. Here again, 1987 provides a number of good examples of basic French Chardonnay, among them Mâcon-Lugny "Les Charmes," the Mâcon-Villages of Georges Duboeuf, Mâcon-Villages "La Fontaine" of Louis Jadot, Mâcon-Viré Le Grand Cheneau, and the Laforet of Joseph Drouhin, a Bourgogne Blanc.

Among the most distinctive and versatile dinner wines are those made from Sauvignon Blanc, and many good values can be found at \$7 to \$8 from California and Australia, all in the 1987 vintage. California wines to put on your shopping list are the Buena Vista Sauvignon Blanc from Lake County, the Preston Cuvée de Fumé, and the Valley Oaks Fumé of Fetzer. From Australia, look for the bottlings from Lindemans, Hill-Smith Estate, and Penfolds.

The success of White Zinfandel is apparently so widespread that many visitors to California tasting rooms are surprised to discover that Zinfandel also comes in a red version. This grape can be transformed into a wide range of styles, from light, Beaujolais-like reds to intense, concentrated, tannic wines that are meant to age for years before being uncorked. It's often said that the diversity of Zinfandels on the market a few years ago eventually discouraged consumers, who could never be sure what a red wine labeled Zinfandel would taste like. There are now fewer Zinfandels to choose from, but they tend to be more straightforward and accessible to the palate, emphasizing the ripe, berrylike aroma and taste of this grape.

The fruit and acidity of a well-made Zinfandel make it a good choice with foods that would muffle the more elegant but less distinct taste of, say, a California Pinot Noir or red Bordeaux. Good values in Zinfandel from the 1986 vintage include the appealing Lake County bot-

tling of Fetzter (\$6.49) and that of Par-ducci (\$6.75). The De Loach (\$10.50) displays both spice and a fresh, tart taste, as does the attractive version from Kendall-Jackson (\$8.49), which has the zest that makes Zinfandel such a good dinner companion.

An unusual blend—but traditional in Australia—is Cabernet Sauvignon with Shiraz, the latter the Syrah of the northern Rhone Valley. Shiraz performs the same role in this blend as Merlot does in Bordeaux and California, softening the tannic austerity of Cabernet and making the resulting red more drinkable. Although Australian producers are emphasizing Cabernet Sauvignon in their shipments here (many of which, incidentally, contain 10 to 15 percent Shiraz), a number of them also market a Cabernet-Shiraz blend that can be quite interesting—an enjoyable wine that also has backbone. One good example of this Down Under blend is the 1986 Diamond Reserve of Rosemount (\$5.99), which has 55 percent Cabernet and 45 percent Shiraz. Others include the light, agreeable 1984 Long Flat Red of Tyrrell's (\$5.49) and the somewhat firmer 1986 Koonunga Hill of Penfolds (\$8.99).

A short list of dinner-party wines should also include the 1987 Beaujolais *crus*, whose youthful fruit and charm are combined with more length of flavor than wines labeled simply Beaujolais-Villages. Look for such charming reds as Morgon, Chiroubles, Brouilly, and Fleurie at \$8 to \$11 from such producers as Georges Duboeuf, Louis Jadot, Mommessin, Paul Beaudet, and Sylvain Fessy.

One curious aspect of fine California Cabernet Sauvignons—and of many classic reds—is that the more they cost, the less drinkable they are. It's understandable that the best wines need bottle age to lose their initial harshness and achieve the complexity they are capable of, but if you're looking for wines to serve with dinner, you may be better off with less expensive reds.

There are, fortunately, a number of moderately priced and enjoyable Cabernets that combine a well-defined varietal taste with fruit and softness. They have the brisk taste of Cabernet without being austere, and enough flavor and personality to make them interesting choices. The richly textured 1985 Beau Tour bottling of Beaulieu Vineyard is such a wine, as is the 1985 Estancia, produced by Franciscan Vineyards from its Alexander Valley acreage (\$7.49 each). The widely distributed Robert Mondavi Red (\$5.99), made from Cabernet, is another dependable choice; the 1986 is notable for its vivid, lively flavors. The 1985 Monterey Vineyard Classic Red (\$4.99), a popular wine made primarily from Cabernet, is also very good.

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THE TALKING CURE



CONTRACTING FOR FAMILY PEACE

BY ELLEN HOPKINS

WHEN BELLE*, A SECRETARY who lives in the Bronx, discovered her fifteen - year - old daughter, Annie, taking money from her purse last spring, she made up her mind. Enough was enough. Every day, Annie got into more trouble. She didn't go to school. She talked back and never did her chores. She stayed out

till all hours on a drug-infested block. Belle threatened to throw her daughter out, told the girl it was only a matter of time before she landed on Rikers Island. Finally, Belle dragged Annie to Family Court, hoping to find a judge who'd scare the living day-lights out of the child.

They never saw a judge. Instead, a few weeks later, Belle and Annie were sitting at a table, separated by a mediator, negotiating a contract for a peaceable family life.

**All the names in this article have been changed.*

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Parent-child mediation was developed eight years ago by the Children's Aid Society as an alternative to Family Court intervention. Success is an elusive concept when it comes to home life, but at the very least, mediation keeps families from reappearing in Family Court. When they're able to negotiate a contract, about 10 percent of parents and children return to the court system; the recidivism rate for those who don't use mediation is nearly double that. There are three family-mediation centers around the city, staffed mostly by trained volunteers. The average mediation consists of four meetings, held once a week. This is what happened when Belle and Annie sat down at the negotiating table.

SHIRLEY, THE THIRTYISH mediator, introduced herself, then gave negotiating guidelines. "I'm not a therapist and I'm not a judge," said Shirley, who spends her days as a nurse in Queens. "All we do is identify the reasons that brought you here and try to find a workable solution. So, Belle, why don't you start?"

"School," Belle said shortly. "Annie's 100 percent truancy, and I want to know why. When I ask her why she cutting classes, all she do is lie, lie, lie. She talk heavy to me, just screaming ugly."

Annie stared at the floor and fiddled with her hair.

"So education is an issue for you, Belle," said Shirley.

"And why she have to steal?" Belle hotly continued. "She steals my money, my clothes, my Gucci bag. Even when I catch her Annie say no, she's not stealing, and she will persist in that lie till she die."

"So, you have a concern with ownership of property," said Shirley.

Belle gave a snort. "If you want to call it that, yeah."

"Would you like to say anything, Annie?" asked Shirley.

"No," she said, still staring at the floor.

All three sat silent for a moment.

"She say I scream at her," Annie finally said. "I'm just in an evil mood. I be in the middle of things, she interrupt me just 'cause she want me to do the dishes, and that's what I feel. Evil."

"So, Annie," said Shirley, "you have an issue of needing time to yourself. And a different style of communication would make it easier for you to help out. And Belle has a need for Annie to do her chores. How can both needs be met?"

Belle shrugged. Annie shifted in her chair. "Well," Annie said slowly. "Maybe if I'm busy and my mother call me, I could say, 'Not now, but I promise I'll do the dishes later.'"

"That's a suggestion," said Shirley.

"Huh," said Belle. "Whatever freedom Annie have, she most assuredly will abuse. Right before we go to the probation officer, I was deceived that things were improving for a time. She was talking sweeter, so I relent a little and let Annie see her friends. Then I find out she's on 175th, where reefer and crack is hot. Trust in Annie and she will always let you down."

"Why don't you tell me I improve?" asked Annie.

"Is this the first time you heard from your mother that she thought things were better for a while?" asked Shirley.

"Yeah."



THE CONTRACT:
First Annie smiles, then Belle says hi. "But how many days we gotta do this?" wonders Belle.

"Would you like some encouragement from her?"

"Yeah."

"How can I encourage a child who cuts my heart out?" asked Belle. "Annie never talk to me girl to girl."

"If you'd spend some time with me, if you'd take me shopping, maybe I'd talk to you," said Annie.

"I'm not gonna bribe you to be my friend," said Belle. "You got to make the first move, not me."

"Did you realize your mother wants to be your friend?" asked Shirley.

"No."

"Now tell the truth, Annie, and shame the devil," said her mother. "I'm the one that wants to talk personal to you."

"Do you realize you're saying the same thing, that you both want quality mother-daughter time?" asked Shirley.

FAMILY MEDIATION IS NOT A subtle technique. When a parent's anguish over a teenager's lying, cheating, and stealing is described by the mediator as "a concern with reliability," the dialogue begins to sound like psycho-babble in hell, a parody of naïve liberalism. But however unintentionally hilari-

ous the mediators are, their bland jargon does seem to defuse messy emotions. And the neutrality of the setting helps these families do what, for many, is the hardest of all—talk.

At the end of their first session, Annie and Belle agreed they wanted to talk to each other more but were baffled as to how to do it.

"What would make it easier for you to talk to your mom?" asked Shirley.

"If she change her attitude," said Annie. "She come home from work evil."

"I can't change that," said Belle. "I hate my job. And no matter how evil I act, it's *your* job to try to be my friend."

"You want Annie to talk to you, right?" asked Shirley.

"Yeah."

"Then maybe you have to consider changing something."

"Are you saying I should come home with a smile on my face and say, 'Hi, Annie, how was your day?'" Belle asked incredulously.

"Well, what about it?"

"I think Annie should smile first. Maybe I'd catch on if she do it first."

Shirley sighed, then turned to Annie. "Would you be willing to try that?"

"Yeah."

"But that never gonna work; nothing ever works with Annie," said Belle.

"Whoa, whoa, whoa," said Shirley.

"Let's focus on drawing up this contract. So what's it gonna be? Annie smiles, says hi, asks Belle how her day was . . ."

Belle laughed. "And I'll say, 'Hi, Annie, how many classes you cut today?'"

"Why don't we leave it at Belle saying hi," said Shirley.

"How many days we gotta do this?" asked Belle. "And what happens if I forget to say hi back?"

"Don't think nobody can forget to say hi," said Annie.

AT THE SECOND SESSION, the two discussed drawing up a new contract, dealing with trust.

"Whatever Annie be saying, I'm not believing her," said Belle. "If she say she gonna visit a friend, how'm I gonna know she's not on 175th Street messing with reefer?"

"I ain't going to 175th no more," said Annie.

"So you do say," said Belle. "But you have lied before and you will lie again. The past shall be the future. When Annie's five minutes late, how do I know she's not battered and abused on 175th Street?"

"Only reason I went 175th was to see that boy," said Annie. "I'm not keeping company with him no more. Just 'cause I



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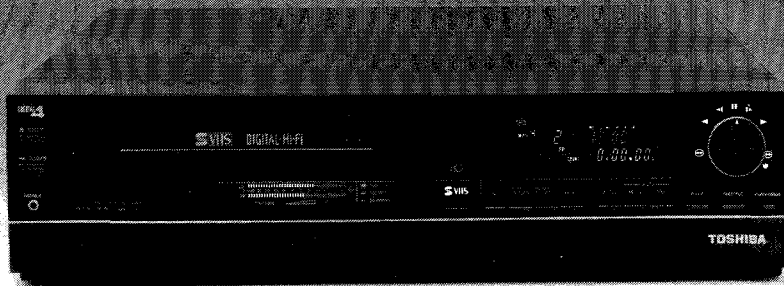
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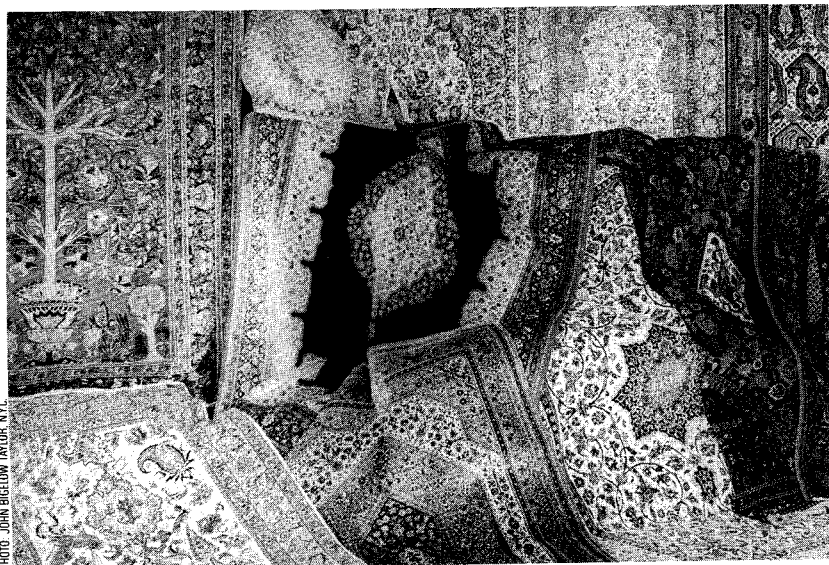


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messed up before shouldn't mean I can't go out forever."

"So, Belle, you have a concern with Annie's safety," said Shirley. "And Annie has a concern with freedom. Is there any way both your concerns can be met?"

"I don't know no solution," said Belle.

"I could tell my mother where I'm going and leave her a number," said Annie.

"That sounds good," Belle said grudgingly.

"Well, would you like to put that in the contract for next week?" asked Shirley. "Annie tells her plans to Belle, and Belle lets her go if the plans seem reasonable." Mother and daughter nodded.

"Let's suppose plans change, that Annie's friends decide to go someplace else," said Shirley. "How do you two want to deal with that?"

Dead silence. Finally, very slowly, Annie said, "Well, I could call my mother and tell her the new place we're going."

Belle gave a snort. "My confidence is not high," she said. "I would like to know just why this is gonna work. I can't believe Annie's gonna improve."

"That's like telling a drug addict they never gonna change," said Annie.

"Well, they don't change," said Belle. "Drug addicts get better for a time, but they go back to their mistaken ways."

"They get better sometimes," said Annie.

"Why?" asked Shirley.

Annie started to snifle. "'Cause they want to better themselves."

"Maybe it's time to sign the contract," said Shirley.

AS THE THIRD SESSION BEGAN, Belle and Annie studiously avoided looking at each other.

"What's going on?" asked Shirley.

"Huh," Belle said shortly. "I been to school to see Annie's teachers. Terrible, terrible, terrible. No attendance whatsoever. I find out she's back on 175th Street instead, her eyes red, her clothes disarrayed, handprints on her body."

Annie chuckled mirthlessly.

"So I don't want to come here anymore," said Belle. "I don't see the point of this mediation. I see a pinch of change in this child, but it's not enough."

"Let's talk about what *did* work," said Shirley.

"Annie said this 'hi' thing once, I did once. But I want the big stuff to change."

"What about Annie letting you know where she's going?"

"That sounded good, but soon as we left, I told her my faith is so battered I'm not believing her no matter *what* she tell me."

"What do you think you'll gain by telling Annie negative things?" asked Shirley.

"I most assuredly do not know."

"If you would both agree that the past

Long ago and far away, nestled among some suspiciously purple alps, fed by sweet melting snows, was a meadow where the grass was always green, the moon was always blue, and everything sang.

Each blade of grass, each drop of sun on every leaf of every branch, all the cornflowers, and everything with lips and lungs, sang.

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On the other side of the alps lay a hamlet of cheesemakers.

Every day, the cheesemakers' cows would graze outside the hamlet walls. And every night, the cheesemakers would turn their milk into cheese.

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Now, when cows panic, they fall asleep, and when she awoke, the mist had cleared and she was in the enchanted meadow with everything singing away.

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Far above, on the other side of the alps, the other cows stopped in mid-graze and pricked up their ears.

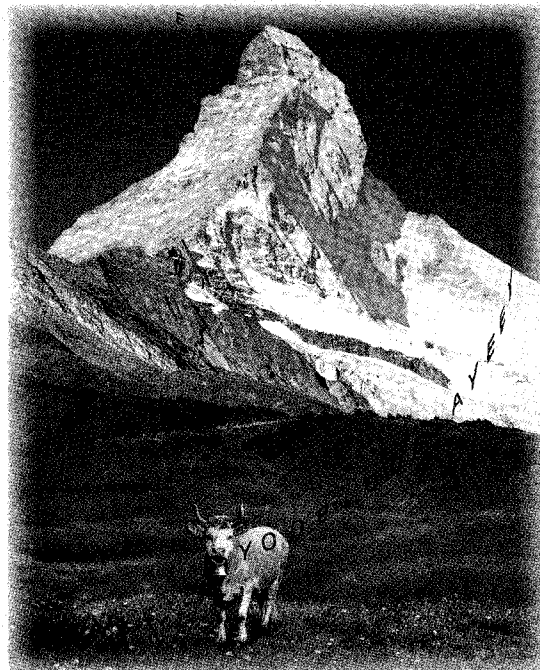
And she yodeled again.

They followed the sound into the enchanted meadow, drank the singing waters, grazed the singing grass, and in no time flat the valley was ayodel with cows.

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is water under the bridge, then mediation becomes easier." Shirley turned to Annie. "I know what's important for your mother," she said. "What's important to you?"

"I'd like to talk girl to girl to my mother," said Annie.

"If you were a mother, how would you get your daughter to talk to you?"

"I'd listen to her," said Annie, "without interruption, and no matter how bad she be, I wouldn't scream at her..."

"I have emotion," Belle protested.

"And when she was done I'd explain her badness to her, I'd ask her how she should be punished, and if it seemed reasonable, that's what we'd do."

Belle rolled her eyes, opened her mouth, and Shirley held up her hand.

"One more thing, Annie. How do you think this fifteen-year-old could make things easier on her mother?"

Annie was silent for a moment. "By going to classes, I s'pose."

"So what would you like to put in the contract for next week?"

"For her to be satisfied, I could bring proof I been in school," Annie said.

"Hear how she said that?" Belle asked.

Annie gave a gusting sigh, then said meekly, "For my own education, I'll go to classes next week."

"Something good happened," said Shirley. "Belle, you didn't like Annie's style of communication and she changed it."

"And it ripped out her guts to do it," said Belle.

"I think that's enough for tonight," said Shirley.

IT WAS THE NIGHT OF THEIR LAST session. Shirley looked from mother to daughter. "Well, what do you two want to talk about?" she asked.

Silence. Annie shrugged her shoulders and looked at her mother. Belle gave an answering shrug.

"Don't need to talk," said Annie.

"Why?" Shirley asked resignedly.

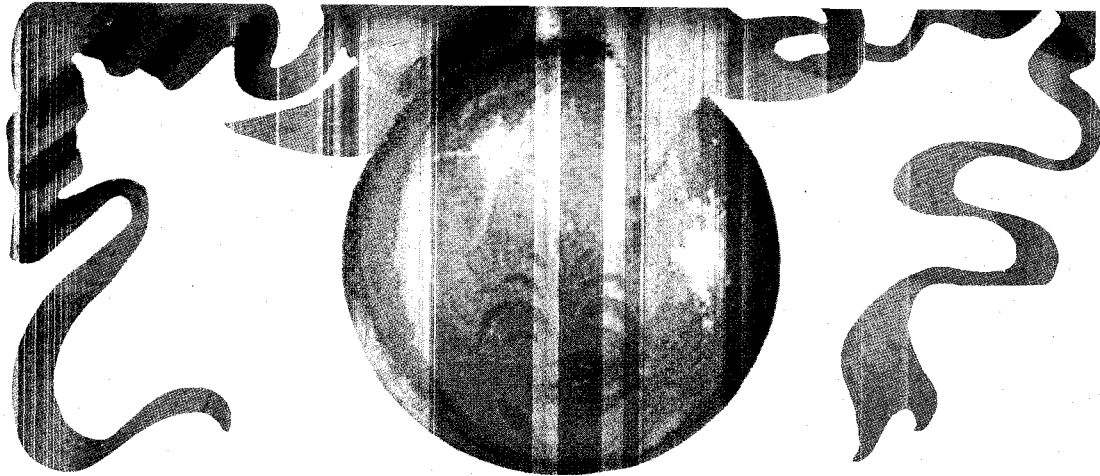
"'Cause everything better."

Shirley blinked. "Don't get me wrong, I'm delighted if things are improving, but could you maybe tell me *why*."

"Well," said Belle. "What was that you talked about, Shirley—styles of communication? That been good." She turned to Annie. "You *know* you wasn't saying boo to me before," she said.

Annie looked at the floor, then looked up with a grin. "You *know* you wasn't."

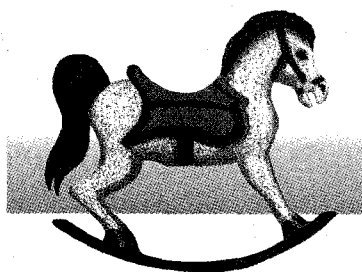
"I looked sweeter this week, so Annie's been telling me true confessions 'bout sex and boys," said Belle. "Like I always told her, what's done in the dark will come to the light. All I ever wanted was Annie's sex education to be better than mine. I knew nothing at her age, not even condoms, and now they're the rage. And



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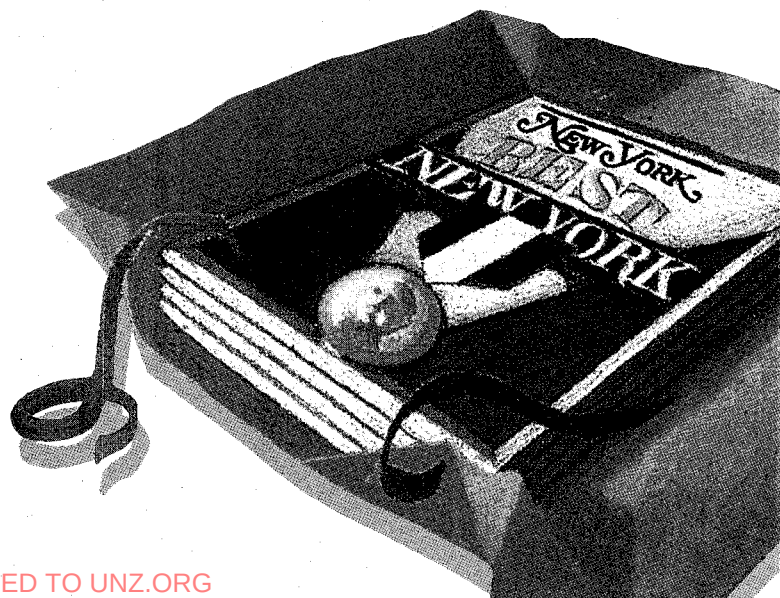


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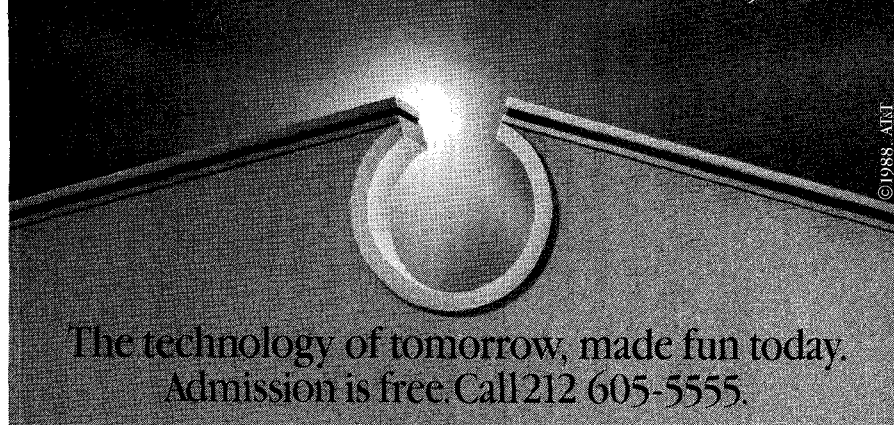
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Georgia O'Keeffe, *Red Poppy*

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I find out Annie has a respectable boy. Last night I met him; he doesn't have gold all over the world. So I'm splurging my rules an inch or two about keeping company."

"Anything else?" asked Shirley.

"Annie don't lie and steal so much now."

"You mean that because of the improved style of communication, there's more trust between the two of you?"

"Uh, yeah," said Belle. "That's exactly what I meant to say."

"I don't be touchin' her things anymore," said Annie.

"Why?" asked Shirley.

"Then she don't be bothering me."

Shirley threw her arms out wide. "So everything's perfect all of a sudden?"

Mother and daughter giggled. "No," said Belle. "I still be yelling at Annie, but not for all the folks in Japan to hear. She was leading herself to Rikers Island before. Now—well, she most assuredly won't graduate with her class 'cause of the way she messed up last year, and I most assuredly would like to beat her butt for that, but... how'd you say it, Shirley? That's water under the bridge."

"I won't mess up this year," said Annie.

"Hmmm," said Belle. All three sat silent. "Tell you one thing, though," added Belle. "All that mother-daughter quality-time stuff. Well, I took Annie shopping. And all she want to buy are these trash pants melted onto her."

"That's my style," said Annie.

"And you *not* gonna get big gold earrings. Gold is the root of evil in New York. You gotta learn to wear it, not flaunt it."

"I'll buy the earrings I want," said Annie. The two argued heatedly for a minute, then Belle sighed.

"Well," she said. "Whatever."

SEVERAL MONTHS AFTER THEIR last session, mother and daughter are still on speaking terms—or, as Shirley would have it, enjoying a more meaningful mode of interaction. "Annie still sulking some, still acting evil," says Belle. "But nothing so bad I'm itching to choke her." Annie now works after school at McDonald's. "She plain don't have time to mess around," Belle says with satisfaction. "No time to hang out on 175th, no time for boys."

And what about all those "issues of trust"?

"Annie used to lie like a champ," says Belle. "Now she's giving me reason to believe her. I'm just holding my breath, wondering how my child's gonna distinguish herself in school this year. But even if she start to mess up again, guess I can live with most anything, long as we can talk about it."

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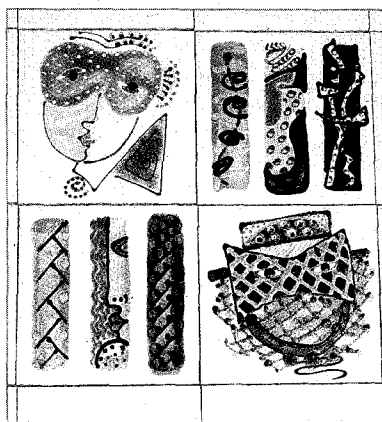
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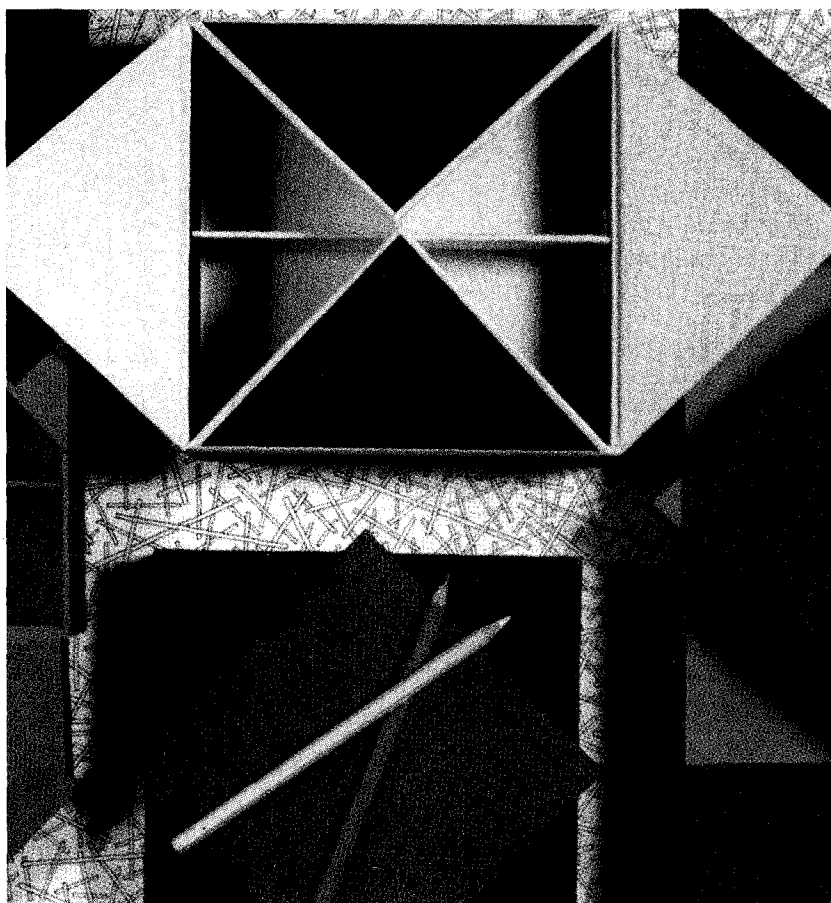
By Corky Pollan

A Certain Tile

First, Boston gave us beans. Then, a few years back, it brought Steve's sinful ice cream to our city. This past summer, Louis, Boston tempted us with extravagant clothing. Now the latest invasion—Tiles. Bruce Levitt has two locations in the Hub, and he's transported his beguiling collection of hand-painted artists' tiles



to his snappy new store, in the Flat-iron district. Jacqueline Karch presses real flowers and leaves into ceramic and porcelain tiles; Liette Marcil paints Picasso-like faces and wedding bouquets; Jill Rosenwald does kitchen scenes; and Terra Designs, a group of four artists, creates a country look. Although much of Levitt's stock is custom-made and exclusive to his stores, he also offers such commercial names as Walker Zanger, DeMuth, and Epro, along with sculptural embossed tiles, and others of stone, onyx, travertine, marble, and granite (from \$3 to \$75).
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If only the rest of life could be tucked neatly away in elegant little boxes! For now, we'll settle for these handmade paper beauties to organize letters, cuff links, and whatnot. Designed by a West German artist, lined in cotton faille, and signed, they're vivid additions to any desk or dresser (from \$100 to \$115).
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droopy garment into a body-hugging one, exchange last year's pouf for a skinny frock, and make a dirndl skirt straight. Bruce will modify necklines, taper sweaters, and redo leather pants. You'll wonder how your closet survived without her. (From about \$25 for a neckline change to about \$75 for restyling a leather skirt to \$275 for a make-over of the outfit above.)
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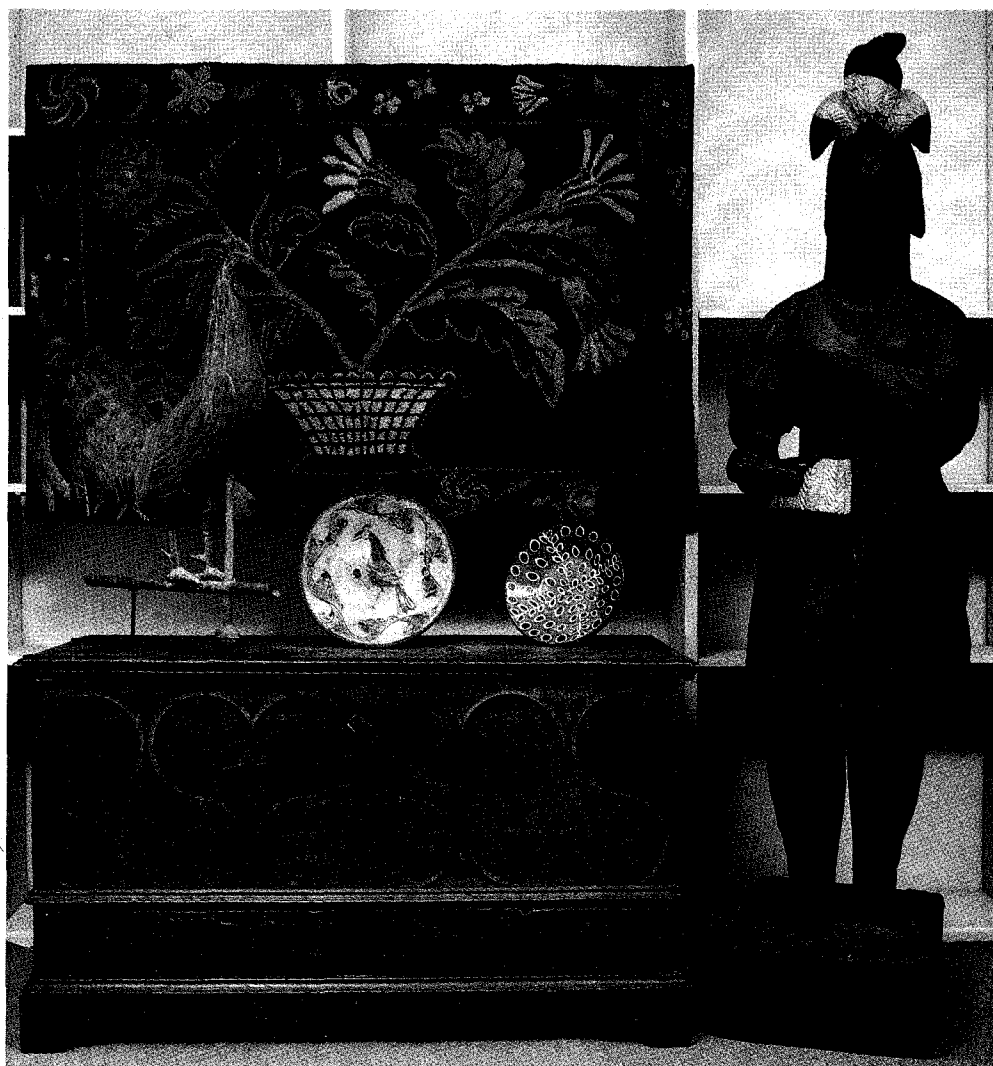
Jam, Yankees

Burberrys at breakfast? Certainly. That famous British raincoat-maker is now a preserves-maker, and if you don't believe me, have a peep at those jar tops—they sport the very same plaid as your bumbershoot. Splendid spreads: the Rhubarb & Ginger preserves for thin buttered toast, the Victoria Plum with Walnuts & Brandy on hot oatmeal, Mature Orange Marmalade and muffins—English and otherwise. Burberrys' new fall line also includes a fruit chutney and some of the most smashing shortbread we've had in a fortnight. British preserves—so scrumptiously correct. Pop a jar into your raincoat pocket. (12-ounce jar of preserves, 10.6-ounce jar of chutney, or 8.8-ounce package of shortbread, \$8.) —**Barbara Costikyan**
BURBERRYS/9 East 57th Street/371-5010
MACY'S/The Cellar

Pier Pleasures

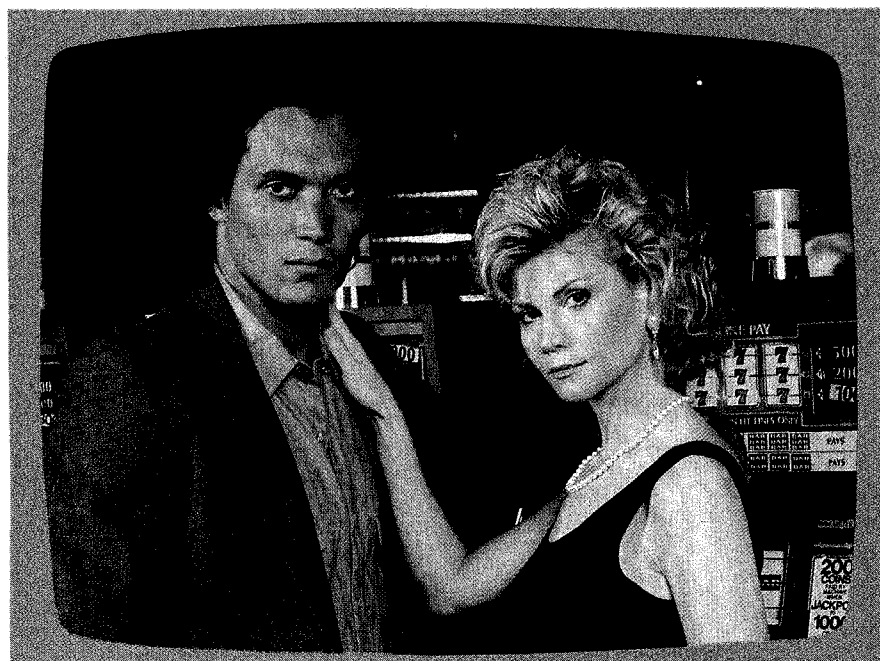
We've covered the Fall Antiques Show since it first began with 90 dealers exhibiting American art and antiques dating from the seventeenth century through the arts-and-crafts movement. We tracked the show when it expanded and the "antiques" began creeping ever closer to include American designs through the forties. Now this doyenne of antiques shows has reached the ripe old age of ten, and there'll be an anniversary bash with Nancy Reagan as honorary chairwoman and a preview exhibition in recognition of Ralph Lauren. But the show's simpler, early roots are what we celebrate here: a nineteenth-century cigar-store Indian, an antique dower chest, redware pottery, an early hooked rug, and a copper weather vane.

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MURDERS MOST FOUL

"...*Glitz* doesn't cover us in blood; the violence is in the mind of the movie. *Jack the Ripper* is gorgeous Victorian pornography..."



LOVE AMONG THE RUINS: Jimmy Smits and Markie Post in Elmore Leonard's *Glitz*.

Glitz (FRIDAY, OCTOBER 21; 9 TO 11 P.M.; NBC) is all the more remarkable for what it chooses not to do. It chooses not to leer at us; the sex is modest. Nor does it cover us in blood; the violence is in the mind of the movie, behind the eyes of the characters and the camera, a rhythm, a kind of grammar. *Glitz* gets away with this reticence because the writing (Alan Trustman and Steve Zito adapted the Elmore Leonard novel), the acting (Jimmy Smits of *L.A. Law* is Vincent, the Miami cop in Atlantic City), and the direction (by Sandor Stern) are just about perfect.

Elmore Leonard—no relation, I'm sorry to say—populates his novels of Detroit and Miami with splendid solitaires, loners who seem to have been waiting around at the bottom of the social order for somebody to give them speech. Murder is an occasion for thinking out loud, in language stripped of ornament down to the essentials of the thing seen, the shock absorbed, and the meaning assigned, after which there's action. So true is this Leonard speech that it cuts through the gum in our ears.

Listen, for instance, to Vincent in *Glitz*. Iris (Tasia Valenza) is a call girl trying to better herself. Vincent warns her against

leaving Puerto Rico for Atlantic City with a mob-connected high roller (James Purcell), but Iris goes anyway, and someone throws her out of a hotel window, and Vincent's name is in her pocket, and Vincent is trying to explain to an Atlantic City cop (Madison Mason) why he's there and how it's personal: "Iris was a girl that I slept with. She wasn't a girl that I would marry. I guess that makes Iris my friend. I don't know what it makes me."

Before he got famous, Elmore Leonard was lucky enough when his novels went to Hollywood to get, say, a Paul Newman as the self-hating white man raised by Indians in *Hombre*. Since he's become a best-seller, the movies have done him wrong—see Burt Reynolds in the embarrassment of *Stick*. But in Jimmy Smits he's found an actor for all his seasons, a loner-hero with his own internal map of the margins and the seams.

You've seen Smits walking around in a suit on *L.A. Law*, with the barrio implicit in his body language. In *Glitz*, he's more explicit and still surprising. He wears Vincent like a second skin, simultaneously poised and ramshackle, coiled and confused. Lopsided, he feels his moral way. He goes after the wrong man for

Iris's murder, but in his general scourging he cleans up most of Atlantic City. He can laugh and think at the same time.

And he's surrounded by people who know what they're doing and enjoy doing it. Markie Post, the Mary Tyler Moore of *Night Court*, makes the most of a limited role as Vincent's true love, even nicely singing when she doesn't have anything to say. (Leonard got funnier starting with *LaBrava*, but his women became interesting only from *Bandits* on.) John Diehl as Vincent's ex-con nemesis is wonderfully malign, and once we meet his mother, Kathleen Freeman, we can predict that he's a sex offender. Madison Mason is a good Howard Duff-type Atlantic City cop, Robin Strasser runs a mean casino, and James Purcell and George Touliatos are baddies with an edge.

Director Sandor Stern, who keeps all these parts in vehement commotion, seems to have learned quite a bit about Atlantic City's textured tawdriness from Louis Malle. "I love this town," says Vincent. "People keep offering me money." Most made-for-network-TV movies have a tinny sound and blank space at the peripheries, as if there hadn't been time to color in everything. *Glitz* is full up, every minute and every image. We feel there's more going on than we can pay attention to all at once, an agreeable substance.

NATURALLY, AFTER MONTHS OF DREADFUL television, something almost as good as *Glitz* shows up on the same night at the same time on another channel. *Jack the Ripper* (Friday, October 21, and Sunday, October 23; 9 to 11 P.M.; CBS) rounds up the usual suspects in the murders of seven prostitutes in London's East End from August 7 to November 10, 1888, and tells you who did it. Or at least I think it does. Reviewers at screenings haven't been trusted with any of the four endings already filmed for the mini-series, on the insulting assumption that we'd blab. I never blab unless I despise a movie, in which case it's my duty to discourage the public. But for all I know, CBS could be asking on Sunday night for a toll-call viewer vote on the guilty party.

As co-written, produced, and directed by David Wickes, though, it's gorgeous Victorian pornography. Ripper revisionism continues to compel because we think



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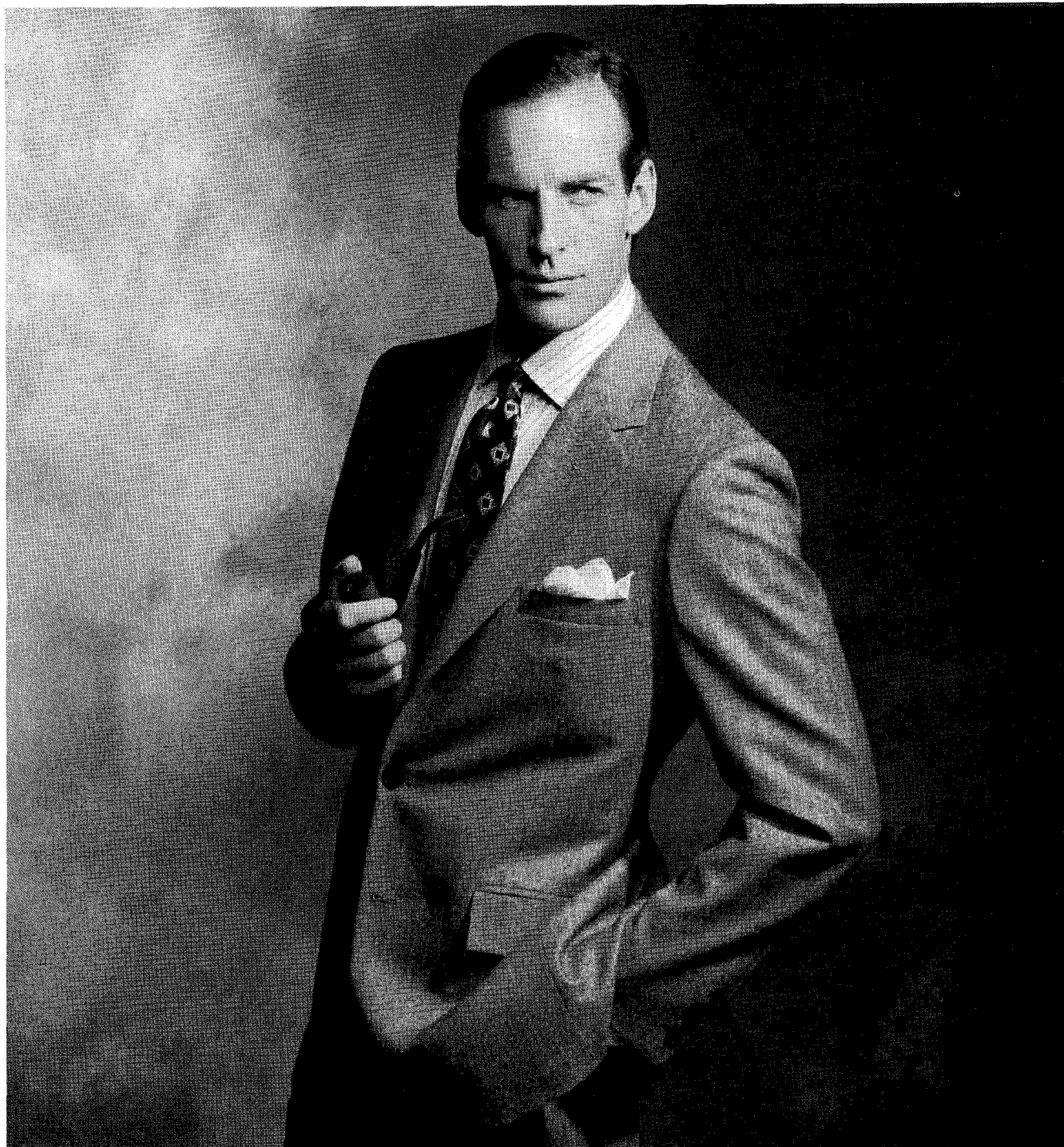


those unsolved murders ought to tell us something about the age of empire and sublimation, of Darwin and Freud and Marx. Weren't they deep down dirty-minded, these *haute bourgeoisie*? This *Ripper* also asks the burning question "Does Michael Caine ever sleep?" And if he doesn't, doesn't he not do so with the equally busy Jane Seymour? I mean, Caine shows up in our theaters two or three times a year, Seymour's in every mini-series that Jaclyn Smith and Richard Chamberlain aren't, and here they are in bloody cahoots, with Caine a Scotland Yard detective wondering if he's stuck in a royal-family cover-up, and Seymour his sometime artist-mistress drawing pictures of Jekyll and Hyde and maybe having gone to bed with both of them.

As Detective Inspector Abberline, Caine doesn't have to do anything he hasn't already done as Harry Palmer in *The Ipcress File* and *Funeral in Berlin*, except stay off the bottle and wear funny clothes. He belongs, like Palmer, to the wrong social class. Everyone lies to him, and he shouts at everybody, and we're implicated in his frazzle. Somebody out there knows how to cut. (A kidney arrives in the mail.) There's a carriage with a royal crest, and the queen's own psychic (Ken Bones). There's also an American actor (Armand Assante) who's much too interested in madness and autopsies, an unscrupulous journalist (Jonathan Moore) for whom murder is a photo opportunity, and a rabble-rousing revolutionary (Michael Gothard) for whom murder is a shrewd career move.

Perhaps because it's a co-production with Thames Television, *Jack the Ripper* has a better-than-Lorimar look. There's an expensive sheen about its well-managed frightfulness. Among the many accomplished performers, Assante stands out. Since he roughed up Napoleon last year for David Wolper, Assante seems to have picked up a few of Harris Yulin's sinister inflections. When he turns from Jekyll into Hyde in a stage presentation of Robert Louis Stevenson's Freud story, I believe him. I also liked Susan George, before the *Ripper* removed her ears.

My only problem with this *Ripper* is that it's so determined to clear the Duke of Clarence, the queen's own grandson, who is said to have been in Scotland when the cutting was done. How convenient. As if to curry favor with the regnant Thatcherites, this *Ripper* proposes instead the lively possibility of a socialist demagogue and an unprincipled free press getting together over dead bodies in Whitechapel to hurt the feelings of the British empire. For shame. If not the Duke of Clarence, why not the poet Swinburne, or the pederast Wilde, or the decadent Beardsley, or the sexually repressed scribbler Ruskin? They were all around at the same time.



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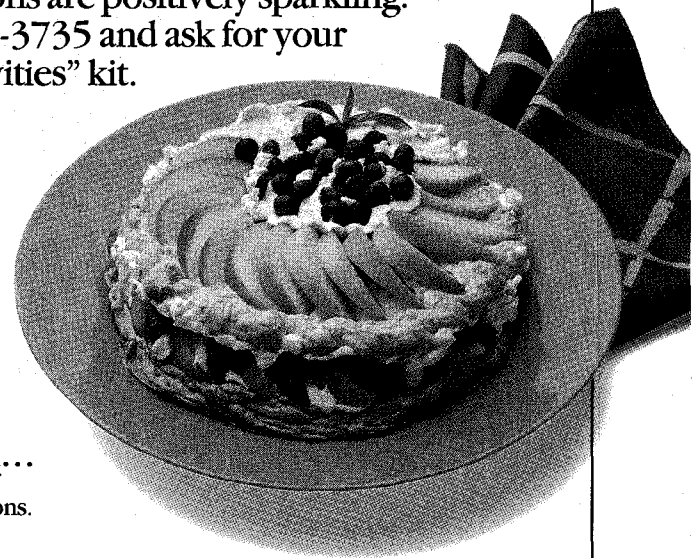
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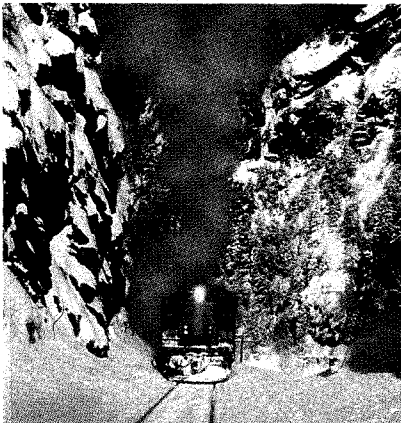
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A TALE OF TWO CITIES

"...*Salaam Bombay!* is a good movie, but I didn't see anything poetic or startling in it. *Another Woman* is second-rate..."

IN *Salaam Bombay!*, A TEN-YEAR-OLD country boy, abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. Handsome, with large, bright eyes, Krishna (Shafiq Syed) is also intelligent, resourceful, and vivacious; the neighborhood he lives in is degraded and casually vicious. He makes friends in Bombay—he even finds a surrogate family of sorts—but the friendships and the "family" are doomed. He doesn't know it yet, but in his scrounging life, the compassion he feels for other people is as much a liability as it is a miracle of spirit; in time, if he is to survive, he will stop caring much for anyone but himself.

In the past 150 years or so, as displaced and rootless persons have flooded into large cities all over the world, Krishna's story, in one form or another, has become a central fable of our civilization. It has to be told again and again. Yet *Salaam Bombay!*, which won prizes at Cannes and the Montreal Film Festival, didn't excite or move me as much as it should have (or as much as it seems to be affecting other people). Part of the reason is that I've seen the tale done with much greater individuality and drive in earlier movies. So it's not enough just to tell the story; you have to make it new as well.

Salaam Bombay! has a generic, almost impersonal feeling; the picture could have been devised, with the highest intentions and the greatest sensitivity, by an international commission of humanists. It's a good movie, sometimes very good. But I didn't see anything poetic or startling in it, anything comparable to the delicacy of feeling achieved by the Italian neorealists in their stories of city children, or the shock of brutality that Buñuel gave us in the lyrically violent *Los Olvidados*, or the garish exhilaration and exhaustion of the urban wilderness that Hector Babenco created in *Pixote*.

The young director, Mira Nair, was born in India but was educated at Harvard and lives in New York. I don't mean to imply that she's a tourist—she has worked extensively in documentaries in India. If she cleaned up Bombay a little for the camera, she was probably right to do so—too much squalor can overwhelm a story. To her credit, she's not using



CRIME OF PASSION: Nana Patekar as a pimp, Aneeta Kanwar as his prostitute.

what squalor she shows us to make easy moral and political points. She also went about making this movie in a radically intelligent way, setting up a theater workshop in Bombay with runaway children and modifying the script (by Sooni Taraporevela) as she learned things from them. Some of these children appear in the film, and they are exquisite. But beautiful as they are, I wish they were more expressive. Nair photographs them with a photographer's rather than a dramatist's eye—as aestheticized representatives of radiant soulfulness.

Who is the boy Krishna? He delivers tea in the red-light district and sleeps with other kids near the railway station. At a brothel, he makes friends with a terrified young girl sold into prostitution and becomes the companion of a drug addict who works for Baba, a pimp. He hovers at the edges, watching, trying to fit in; his relationships are provisional, unstable. He's not part of a synthetically worked-out plot, and this is right—he's a child defined by his needs, and vignette is the proper form for his story. But much of *Salaam Bombay!* is too sketchy and tentative even for vignette—Nair's dramatic resources are still meager—and I never felt I got to know Krishna apart from his needs. He could be any sweet Indian boy lost in the city.

Nair does better with the trained actors. There are two exceptionally attractive and skilled performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most moving thing in the movie. *Salaam Bombay!*, though touching, is not a work of art, and that may be fine for those in the audience who prefer that subjects like this be treated simply. But for anyone demanding the charge of more complex feelings, the excitement and terror of the callous milieu as a child might experience it, the movie will seem muffled and a little lame.

DURING *Another Woman*, WOODY ALLEN's latest ascension to the high towers of anguish, I kept wondering what the dialogue would sound like dubbed in Swedish. Would it undergo some renewal through translation and reach the lyrical plangency of Bergman's language—emotions stretched to the breaking point? Or would it, as I truly imagine, take on that goofy, Swedish-spoken-by-a-chipmunk sound one gets when running English dialogue backward on a tape recorder? Whichever it is, Woody Allen no

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longer writes English as if he enjoyed the language—or even *spoke* it. He might as well be writing in Swedish. *Another Woman* sounds canned and remote.

The picture is not as bad as *September*—at least it has a variety of settings and two minutes of Gene Hackman. But it's still tired and second-rate. Writing now comes too easily to Allen: Our great comic filmmaker, in his earnest self-transformation, has become a manufacturer of fluent clichés derived from other people's masterpieces. *September* was his Chekhov knockoff; *Another Woman* is his Bergman knockoff (and not the first).

His heroine, Marion (Gena Rowlands), a philosophy professor in her mid-fifties, is a clear descendant of the elderly Dr. Borg in *Wild Strawberries*. In a voice-over narration, she announces to us at the beginning of the movie that she is reasonably satisfied with her life. On leave for the year, she retreats to a deluxe Greenwich Village studio and sets to work on a book. But as she begins, she hears a woman's voice coming through a heating vent. Marion is entranced. She's in severe control of herself, but the woman on the other side of the wall (a very pregnant Mia Farrow in a session with a shrink) is spilling out her fears. Fascinated by this creature who is so in touch with her feelings, Marion begins to follow her around the city.

For a moment, I thought Allen had grabbed hold of a story, an *intrigue*, and I got excited, because he desperately needs to tell some stories to get out of his recent funk. But my hopes were quickly dashed. *Another Woman* becomes a purely interior journey: Marion is actually pursuing herself, the woman of feeling she might have been. Though she runs into people and wanders around an impeccably elegant New York, the entire movie could be taking place in her mind. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold," unconsciously "flirtatious," and—worst of all—"judgmental." But does this amount to a dramatic theme? *Another Woman* is meant to be a study in unconsciousness and hypocrisy, but since we don't see Marion doing serious harm, it's hard to see that the accusations matter very much. Allen relies on the oldest of middlebrow standbys—the killer intellect, the controlling head destroying the spontaneous heart. Ah, yes, poor Marion! She could have had a child, but she aborted it and had her sterile career instead!

It may be crude to point this out, but I don't think Woody Allen would have used this moldy stuff if Bergman hadn't used it before him. In any case, Bergman doesn't merely state his themes baldly; he has his mystical and erotic fervor, his extraordinarily expressive actors, his volatile temperament. Whatever you think of



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the ideas expressed in *Wild Strawberries*, the movie is a frightening and rhapsodic work. In *Another Woman*, Woody Allen appears to melt walls, so that the audience feels it is passing from one corner of Marion's psyche to another, but he doesn't create the right kind of imagery for a soul-shaking interior journey.

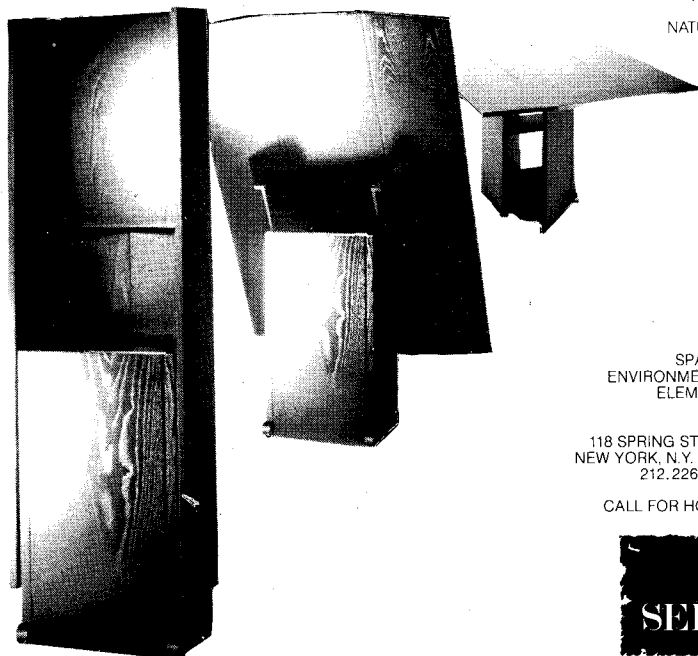
In most of the scenes, one character simply faces another, and since the writing is stiff and familiar we are given not the wrenching intimacies of the cinema but the strenuous hectoring of a "serious" Off Broadway play. Several scenes are actually enacted on a stage (a couple of Marion's friends work in the theater, and she dreams that scenes from her life are being acted out there), but even in the scenes set in apartments or on the street, one can hear the dead air around the lines. At one point, I fell into that peculiar trancelike boredom one can suffer in the theater, when one seems to hear the stage lights quietly humming like Hare Krishnas. Betty Buckley has a nice bit as a woman determined to make a scene at a party, and Gene Hackman is biting and precise as a former admirer of Marion's who gets shut out. But most of the actors are stuck with lugubrious material, and sturdy Gena Rowlands has to stand there like a seawall as accusations roll in and break over her head.

Why does Woody Allen keep bothering with "intellectuals," anyway? He's spent most of his life among show-business people (who are intelligent in a different way from professors and poets and astrophysicists). In his attitudes toward intellectuals, he reflects the wariness that show people feel about overanalyzing their work and thereby losing the spontaneity that keeps them in touch with their audience. This is hardly a serious issue for intellectuals, who want to think as clearly and powerfully as they can—and with as much emotion as they can, too. Indeed, many people begin to think productively only when they get excited about something. The so-called opposition between head and heart exists mainly in the minds of people who fear intellect. What's so awful about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment, and a dash of coldness can be bracing given all the "warm" sapheads in this country trying to sell us one thing or another. If Woody Allen thinks that emotional coldness is a danger, he should stop making antiseptically chilly movies.

In brief: Red Sorghum, INTERNATIONALLY celebrated as a triumph of the Chinese New Wave, is an example of cinematographic drama—the filmmaking passion goes into landscapes and sunsets. A few shots border on a lurid new expressionist style, but the movie is impersonal, celebratory, and opaque. ■

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"...Plisetskaya's dance was a demonstration of the death of physical prowess; the vital news was a Graham solo from 1937..."



A VIVID PENITENTE: Baryshnikov was one of the superstars of the Graham gala.

THE GALA OPENING OF Martha Graham's season at the City Center was packed with curiosities, none central to the choreographer's aesthetic. Most peculiar among them was a performance of *The Dying Swan* by the 62-year-old Bolshoi ballerina Maya Plisetskaya. I'm not talking about the incongruity of such an item's being featured on the program of a once-radical modernist. Neither am I talking about Plisetskaya's encoring the solo after comparatively feeble encouragement or about the embarrassment of her relentless curtain calls in various personas. I'm talking about dancing.

Instead of a statement about the spirit that rages against the dying of the light, Plisetskaya gave us a dance about arms, wriggling them so that they became a pair of snakes slithering out from her torso. This was merely a circus trick and one that backfired, the hyper-fluency in her arms calling attention to the fact that age has deprived the rest of her body of its earlier—phenomenal—flexibility and fire. In the end, the dance was an inadvertent demonstration of the death of physical prowess—a fate to which we must all succumb, but one that most tragically hits artists whose instrument is their own flesh.

A more sensitive use of a foreign superstar was the casting of Mikhail Ba-

ryshnikov in *El Penitente*, Graham's touching *faux primitif* trio based on Indian rituals of the American Southwest. Baryshnikov was dramatically vivid and convincing, just as he has been in works as different as *Giselle* and *The Prodigal Son*. The stings of his self-flagellation seemed to draw blood; the weight, fatigue, and pain that burdened him as he staggered forward under the burden of the cross were palpable; in between, with Mary Magdalene, he was an engaging playboy: I want that apple she's flaunting, but what will God say? He doesn't yet see the connection among the dance's several episodes, and he doesn't do much to render the ironic distance Graham originally intended—but, from the look of things, that's a fault of direction, not interpretation.

Kathleen Turner, late of *Body Heat* and the soundtrack of *Who Framed Roger Rabbit?*, took on the speaking role in *Letter to the World*, Graham's radiant portrait of Emily Dickinson. Wisely avoiding sentimentality—"the junior-high-school version" of the poet, as she put it in an interview—she opted for a tough delivery of the lines. The result, though, was no more than a poor man's version of Katharine Hepburn doing Jo March.

The vital news of the Graham season thus far has been the revival of *Deep*

Song, a solo the choreographer made for herself in 1937. Last given in 1944, it was reinvented by Graham and its present performer, Terese Capucilli, from the basis of some 100 sequential photographs taken by Barbara Morgan, who eloquently recorded Graham's early career. At the time of its creation, the dance was said to represent—or at least to take its inspiration from—the tragic suffering brought about by the Spanish Civil War. Today, it speaks to the same human concerns, though the specific causes of the anguish have changed. Seen as an abstract piece, it is equally eloquent.

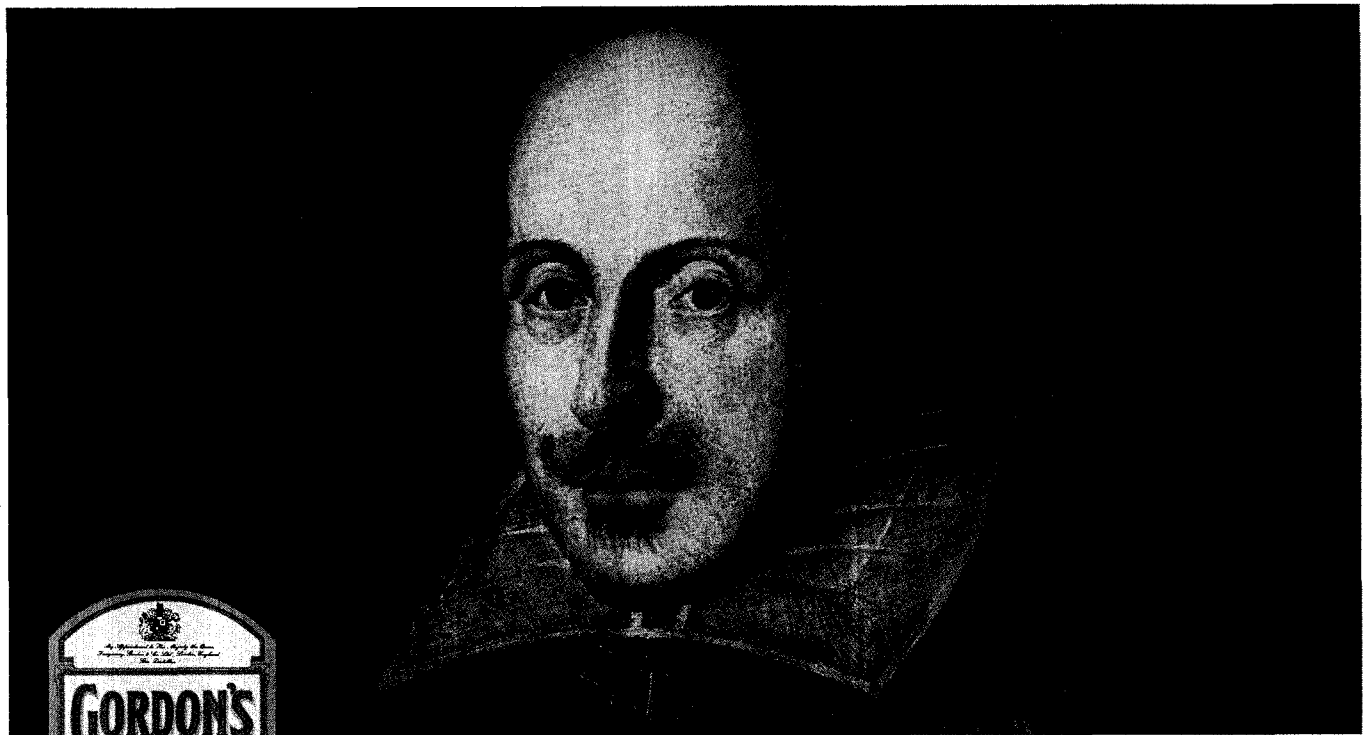
Henry Cowell's starkly minimalist score for prepared piano consists of similar brief phrases—dry and hollow, with a dying fall. This death-knell beat is incorporated into the center of the woman's body, made visible through the gut-sprung contractions that drive each dance phrase. The percussive convulsion is as consistent as a thudding heartbeat, but the overall shapes the body takes are varied in design. Vivid, disparate images arise: defiant flamenco postures, visions of wounded animals crawling to shelter. The successive images serve as a metaphor for the human imagination's responding variously to its predicament, and for its refusing, even in the moment before complete annihilation, to relinquish its power of resistance. If nothing but this seven-minute resurrection remained of Graham's work, we would still have a clue to the choreographer's genius. As for Capucilli, she has never danced with greater delicacy and power.

THE BOURNONVILLE EXPERT DINNA Bjørn, on leave from Copenhagen's Royal Ballet, has staged a *La Sylphide* for the Boston Ballet that is an exemplar of Danish dance virtues. Without sacrificing freshness or immediacy, it captures the fragrance of the nineteenth century. The production creates an enclosed little world in which a story holds you enthralled the way fairy tales did when you were first exposed to their power, the real blending with the fantastic, the whole spellbinding and entirely plausible.

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an outer-directed, bravura tradition, to play gently and quietly to one another on a small, carefully modulated scale. She has also persuaded them to put their trust in mime as a means of expression that, having rhythmic as well as emotional range, can successfully marry with dancing—support, augment, enhance it.

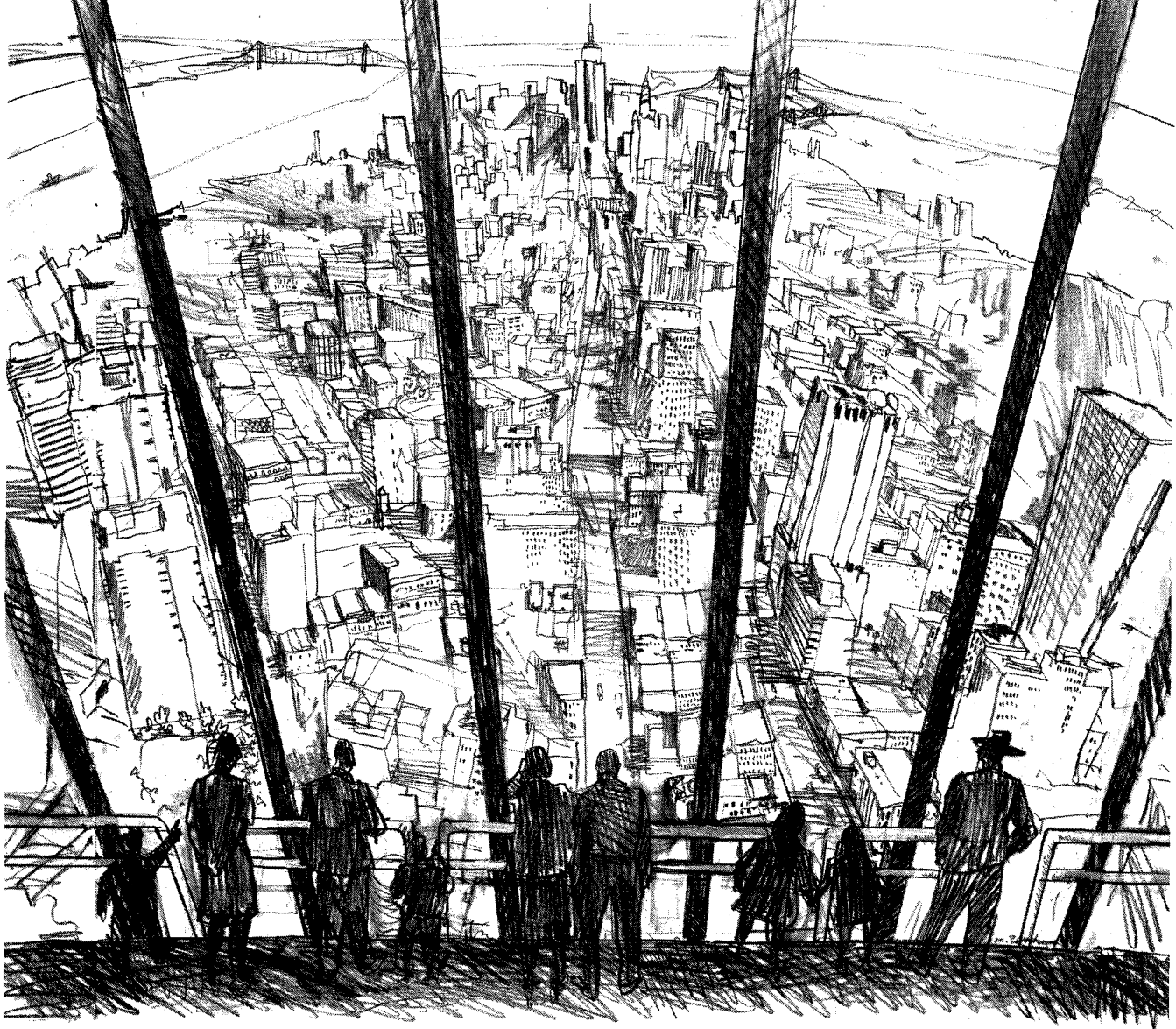
Bjørn is no innovator; she never pretends to know better than Bournonville. But, working on the intimate scale and in the modest manner of one faithful to the Bournonville tradition, her version reveals far better than splashier ones have done how subtly *La Sylphide* deals with the many-faceted nature of moral questions and how piercingly it depicts the fragility of human happiness.

Although the Boston company assembled four different casts for the main dancing roles, the central mime part—the witch, Madge—was left exclusively in the hands of the celebrated Danish character dancer Niels Bjørn Larsen. A veteran of the theater who celebrated his seventy-fifth birthday at the dress rehearsal for this production, he is understandably its most confident performer. The weight and texture he assigns to each gesture are meticulously calibrated, and his timing is as astute as a juggler's.

But beyond a technique so well tempered it looks like sheer instinct, Larsen possesses a fantasy that is continually playing with his character's motivations. His volatile imagination animates the mysteries that lie at the center of the ballet and give it its shifting metaphoric meanings. At one matinee, for example, Larsen's Madge destroyed James out of personal provocation; she was an insulted ego taking its enraged revenge. At the evening performance, Larsen let us see a Madge who was herself merely the pawn of a malevolent fate, of a demon-creator who endows man with ecstatic dreams that in the end bring about his ruin.

Of the two casts I got to see, I particularly liked the one headed by Lori Nowak as the Sylph. Nowak doesn't have the physical delicacy you expect in a Romantic ballerina, but she absorbed Bjørn's coaching beautifully, capturing the airy fluidity the Sylph must have in her limbs and the corresponding protean nature of that creature's emotions. As James, William Pizzuto wisely forsook the Erik Bruhn route—the hero as a tragic dreamer—and instead followed the inclinations of his own physical personality, playing an appealing ordinary guy, loyal to his bride-to-be and the life of his cozy bourgeois community, who suddenly finds himself face to face with a fatal attraction. This cast had a glowingly innocent Effie in Natasha Mac Aller and, in Marco Carrabba, a Gurn who managed to bring off his virtuoso solo with aplomb without ever stepping out of his rough-hewn peasant character.

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“...Rangell's picture of the sonatas is crystal-clear. While much ingenuity has been lavished on *Romance*, it is like a rough draft. . .”



IMPOSSIBLE DREAM: *Romance of the Rose* at Mannes.

ALWAYS READY TO TAKE A CHANCE, THE 92nd Street Y has just launched a season-long survey of Beethoven's 32 piano sonatas, played by **Andrew Rangell**. The high-risk factor here is obviously not good old Beethoven; it's Rangell, a 39-year-old pianist extravagantly admired in New England—where he has based his musical activities for the past ten years—but hardly a name to start long lines forming at New York concert halls. This could change.

Not that Rangell is a completely unknown quantity hereabouts. He has given occasional recitals, played in the Mostly Mozart Festival and last year's Schubertiade at the Y, and he recently received a 1988 Avery Fisher Career Grant. Clearly, some people in high places know his work and respect it. About a dozen years ago, I heard him one Saturday afternoon at the Metropolitan Museum, and the program also was all Beethoven. Of the hundreds of piano recitals I covered in those days, Rangell's was one of the few that lodged in my memory—the work of

a young musician with brains, an independent point of view, and the ability to make audiences really listen. His approach to Beethoven has probably changed since then—he now has several performances of the complete cycle under his belt—but the communicative intensity he generates is exactly as I had remembered it.

The opening half of Rangell's first concert focused on the young Beethoven, strange, unsettling, and frequently astonishing performances of Sonatas Nos. 4 (Op. 7), 8 (Op. 13, the *Pathétique*), and 10 (Op. 14, No. 2). No matter how often one hears this music, it should always take the ear by surprise, since the notes never quite follow the rules of classical form or go where a listener might expect. Rangell seems to understand this instinctively, and he seldom fails to keep us informed about the compositional process in interesting ways, slyly pointing out subtle rhythmic dislocations, sudden shifts in melodic direction, and abrupt structural reversals that lead directly to major dramatic crises. Yes, there are times when he may get tangled up in details, lose the thread, or go over the top. Most of the time, though, the total picture is not only crystal-clear but beautiful, correct, and moving. In the theme-and-variations finale to Op. 109, few pianists have made me quite so aware of how gorgeous that ethereal tune is, how Beethoven shatters its components, and how miraculously he puts all the elements back together before restoring it to us whole once again.

Rangell's manner is as unusual as his performances. Casually dressed for country living, he shuffles out from the wings carrying a glass of water, peers shyly at the audience through Rocky Raccoon spectacles, and seems genuinely surprised to discover a piano onstage. After gingerly sitting down on a wood-backed desk chair perched atop a small riser and depositing the water glass on the floor, he decides to try out some Bee-

thoven, wriggling into a variety of bad-posture positions as a free left hand occasionally rises to trace elaborate pictures in the air.

Some may find all this an irritating distraction, but Rangell seems entirely comfortable doing what comes naturally, and the superior quality of the music he makes sings for itself. Sometimes such nonconformist spirits with important things to say will go far—Glenn Gould did, and so has Gidon Kremer. Just *how* far generally depends on a musician's priorities, his capacity to persist, and how successfully he can connect with Establishment forces willing to bring his message to the public. The Y is doing its part, and so is Rangell—his thought-provoking and eloquent Beethoven interpretations repay close attention. The remaining concerts take place on November 2, December 7, February 1, March 8, April 5, and May 3.

“AND IF ANY MAN OR WOMAN SHOULD ask/ How I wish the romance to be called,/ It is the Romance of the Rose,/ In which the Art of Love is fully enclosed.” So begins one of the longest and most elaborate allegorical poems of chivalric love ever written, a monument of medieval literature, and at one time required reading for anyone with claims to culture. Begun around 1230 by Guillaume de Lorris and completed toward the end of that century by Jean de Meun, ***Romance of the Rose*** remained a best-seller for a couple of hundred years, an epic that was read, discussed, quoted, and imitated all over Europe. Chaucer translated large portions into English, and it heavily influenced his own *Canterbury Tales*. The poem's depiction of women so infuriated Christine de Pisan that she wrote *The City of Ladies* by way of rebuttal. Scholars have traced more than 250 surviving manuscript copies—a number rivaled and surpassed by only one other contemporary volume, Dante's *Divine Comedy*.

Not many people browse through *Romance of the Rose* these days. Nor, for that matter, is the music it inspired often performed—especially the many songs and dances by Binchois, Busnois, Dufay, Morton, and other composers associated with the fifteenth-century court of Burgundy, where the work was enormously



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popular and the romantic idealization of love it depicted had become a way of life. Idea: Put the key dramatic elements of the poem on the stage, act them out with singers and instrumentalists playing music of the period, and create a colorful court masque in the true Burgundian fashion—or at least as far as we can intuit such things from old prints, drawings, and writings. That notion struck Paul C. Echols as an inspired one, and his hour-long entertainment based on the material was recently staged at the Mannes College of Music.

By now, Echols is an old hand at this sort of musicological reconstruction. As director of the Mannes Camerata since 1981, he has already supervised, and with distinction, performances of several medieval music dramas and a number of important but long-forgotten early-seventeenth-century operas. To make room for music in this staged adaptation of the *Romance*, the poem has been pared to the barest essentials, an occasional line of narration to keep audiences informed of our hero's progress: how he wanders into a garden, becomes entranced by a gorgeous rose, and is ambushed by the god of love, who sends his new acolyte on a long series of knightly quests to prove his worthiness. After experiencing many adventures and being challenged on all sides by allegorical adversaries—Jealousy, Reason, False Seeming, and even the beloved rose herself in various favorable and unfavorable aspects—the lover storms a forbidding castle, brings down the walls, and enters triumphantly to “pluck” his much-desired rose.

Although considerable ingenuity has been lavished on arranging *Romance of the Rose* for the stage, I'm afraid its charms in this severely condensed version proved only mildly diverting. The problems began with basic comprehension. For those with no knowledge of the original poem, let alone old French, it must have been practically impossible to puzzle out the basic outline of the action or what the figures onstage actually represented. Echols has clearly given much thought and care to the production, and his invention is prodigious—the intricately detailed scenario of how movement, gestures, sets, properties, voices, and instruments interact takes almost as much time to read as it does to play. Echols also makes creative use of the available acting area, a long rectangular space located between groups of spectators, and there are no static moments.

Perhaps he has simply tried to cram too much into an hour. Surely a longer, more leisurely developed edition would give this complex conceit room to breathe, the performers more opportunities to make an impression, and audiences time to take it all in. The musical selections were so aptly chosen and per-

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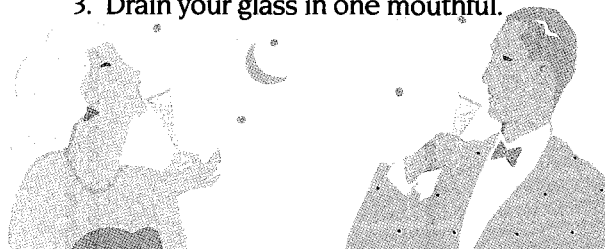
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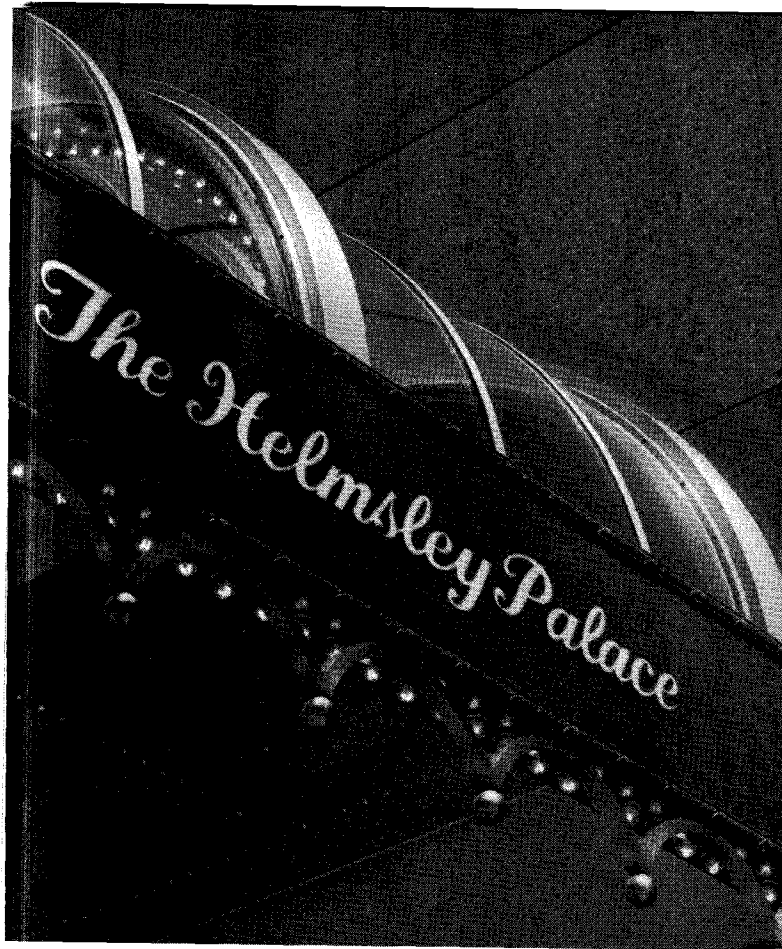
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formed with such skill and grace by the Mannes students that one wanted to hear more of them too. In its present form, *Romance of the Rose* seems like a rough draft, an interesting experiment that deserves to be expanded, reworked, and given a second chance.

ENTERPRISING AS ALWAYS, THE **American Composers Orchestra** devoted its latest Carnegie Hall program to an intriguing mix of concert music by a trio of composers, two native and one adopted, who have contributed much to our popular musical theater: Stephen Sondheim, Marc Blitzstein, and Kurt Weill. Anything written by any of these three is worth hearing at least once, and I can now check Sondheim's *Stavisky Suite* and Blitzstein's *Orchestra Variations* off my curiosity list. The former has been culled from the score composed for the 1974 Alain Resnais film, *Stavisky*—possibly effective as background music but sounding very forlorn and watery when taken out of context and asked to fend for itself. Blitzstein's *Variations* had to wait 54 years for this world premiere. The composer himself apparently lost interest in it shortly after completion, and no wonder; even in 1934, this arid neoclassical exercise must have seemed hopelessly outdated.

That left the concert suite arranged by David Drew from Weill's 1949 musical, *Lost in the Stars*. Weill and Maxwell Anderson preferred to call their adaptation of Alan Paton's celebrated novel *Cry, the Beloved Country* a musical tragedy, and the description is apt—could anything even remotely like it succeed on Broadway today? This was Weill's last completed work, and perhaps it's too easy to wax sentimental over what sometimes seems like the most moving synthesis of the many ingredients that make this composer's stage works special: the harsh social commentary, a warm musical response to people in pain, unlimited respect for an audience's intelligence, and the sheer craft that goes into putting so many right notes on paper.

Drew's cleverly arranged sequence of eleven excerpts concentrates on re-creating the play's social setting rather than portraying the events of Paton's racial drama—a sensible idea for concert performance since it eliminates the need for awkward narrative fillers. Conducted by Dennis Russell Davies, the performance benefited from the biting sound of the original chamber orchestration along with crisp contributions from the Gregg Smith Singers, the Morgan State University Singers, and two exceptional soloists, Milagro Vargas and Damon Evans. Discreet lighting effects added atmosphere, but the promised slide projections never materialized, nor were they missed. Weill's music was enough.



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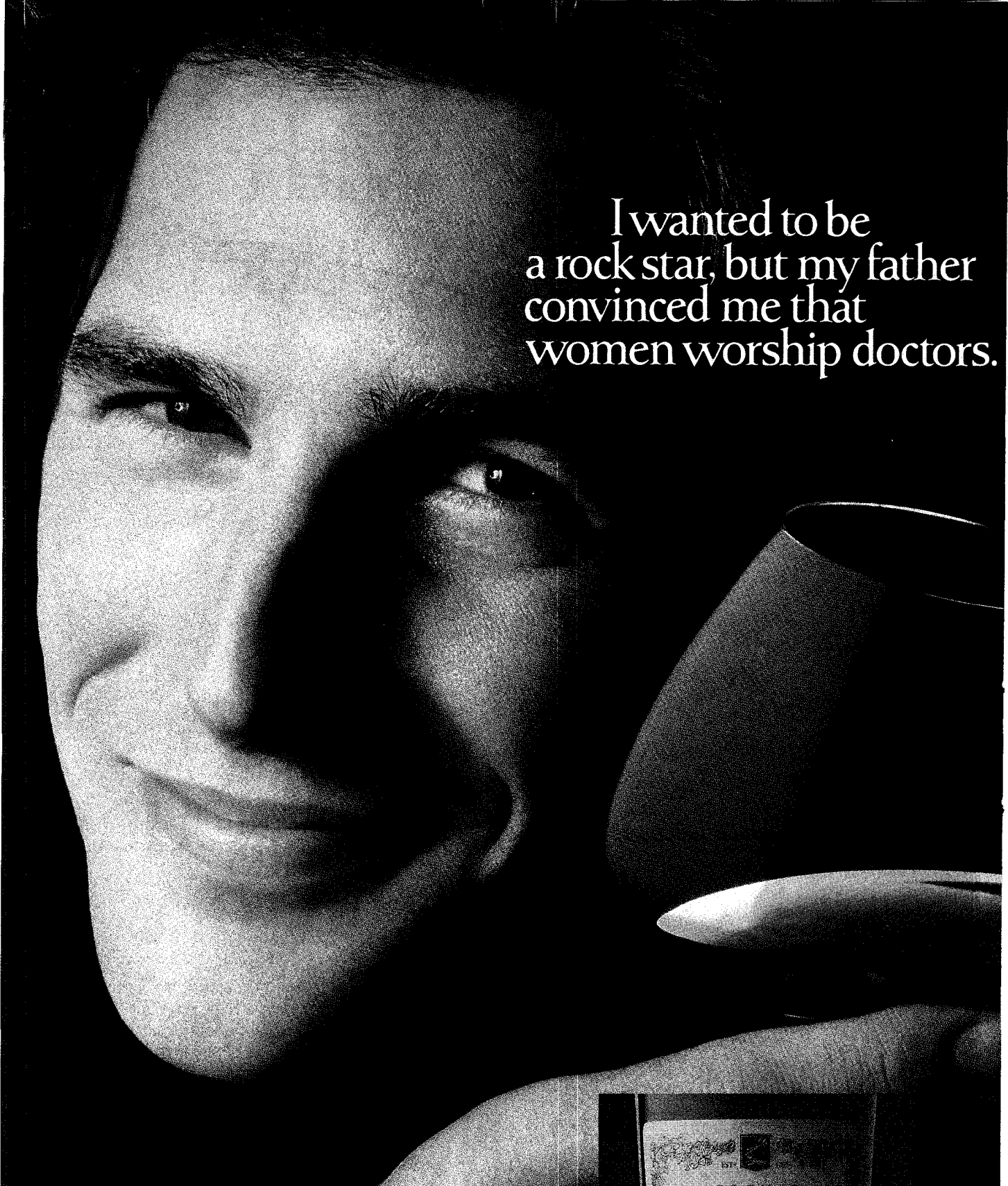
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THE NATIONAL HORSE SHOW

OFFICIAL PROGRAM AND GUIDE

NOVEMBER 1-6, 1988

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THE NATIONAL HORSE SHOW

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NOVEMBER 1-6, 1988

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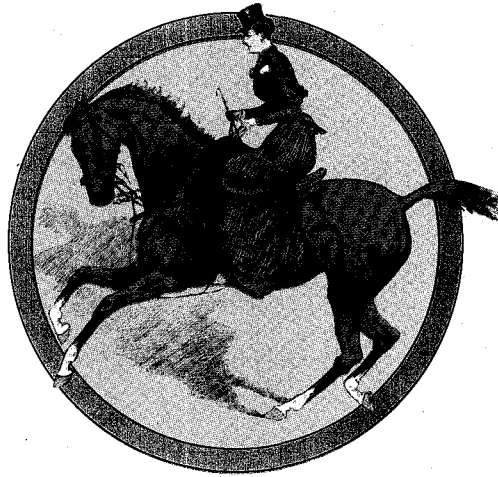
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BY KATE STOUT

A fanfare of trumpets, sounded by the Regimental Band of the United States Merchant Marine Academy, blares. As the sound dies, the New York City Mounted Police parade into the arena at Madison Square Garden, bearing the Stars and Stripes, the Canadian Maple Leaf, the French tricolor, and the flag of the Federal Republic of Germany.

Two horse-drawn vehicles enter next, each with an accomplished "whip," or driver, at the reins. Seated behind is the reviewing party, dressed in white tie, tails, and top hat. Following this, the four international teams parade before the reviewing party in the formal attire of their sport: scarlet coat, black riding hat, white or buff breeches, and tall black boots. Each rider, astride a horse of superior physique and grace, is introduced.

With the opening ceremony complete, the ringmaster, dressed in his guardsman's red coat, walks to the center of the arena, lifts to his lips a long brass horn, and sounds the call of the National Horse Show amid the pomp and pageantry of this grand equestrian tradition.

The oldest continuing indoor horse show in the world, the National is among the most prestigious equestrian events anywhere, drawing the best international and national riders on amateur and professional circuits. These masterful competitors dazzle audiences with their balance, control, and extraordinary feats of athletics.

Equestrian sport has always been associated with wealth and breeding, both equine and human. So, it is no surprise that four years after the first National in 1883, its directory of 920 members was used as the basis for the first *New York Social Register*. Over the years,



the socially prominent have continued to appear both in the ring and in the stands at Madison Square Garden. John Jacob Astor entered pony four-in-hands in the first decade of this century; Sally Busch Wheeler, of Anheuser-Busch renown, shows horses in the Hunter Division today. Among the bejeweled and tuxedoed spectators have been the Fords, Guggenheims, Doubledays, Kennedys, Lorillards, Pulitzers, Rockefellers, Roosevelts, Wanamakers, and Whitneys.

"Up until World War II," says Wm. Joshua Barney Jr., chairman of the board of directors of the National, "the show was tied into the social life of the city: It was like opening night at the opera. After the war, the social dimension ceased to exist the way it had, and the National began to emphasize the competitive angle."

The clearest reflection of this can be seen in the prices now paid for top show horses. "The horseflesh at the National," says Henry L. Collins III, chairman of the show committee, "is enormously valuable. Some of the jumpers are worth well over \$1 million each, with most of the hunters and Saddlebred horses valued in the six figures."

The ongoing social cachet of the National now attracts virtually anyone with the interest and the income to support the years of effort to get there. Among the newer arrivals on the scene are such celebrity competitors as Clea Newman, daughter of Joanne Woodward and Paul Newman, and William Shatner, *Star Trek's* Captain Kirk.

Those with great talent but limited resources ride for others. Katie Monahan Prudent, one of the finest equestrians in the U.S. and a participant in this year's National, rides horses owned by Mrs. Averell Harriman, widow of the former governor of New York and ambassador to Moscow.

While still under the sway of high society, the National is, these days, first and foremost, a serious sporting event. Consisting of more than 100 events, or "classes," in four divisions—Jumper, Hunter, Saddlebred, and Equitation—spread out over six days, the National features top-of-the-line competitors, all of whom must qualify to participate in any given area of the show.

JUMPER DIVISION

One of the most popular and well-known divisions at the National is Show Jumping, in which individuals or teams compete on a course consisting of obstacles (or jumps). Derived from the training of officers' military chargers in Europe, show jumping takes horse and rider over a course of twelve to fifteen jumps (the courses vary with each event).

The garb derives from fox hunting. A scarlet jacket, breeches, a white shirt, white tie, and hunt cap (hard helmet) are standard. International teams sport their nation's flag, usually on the breast pocket of their jackets. A white-bordered blue collar signifies the United States Equestrian Team (USET), which fields Olympic and Nations' Cup teams.

Jumps test a horse's athletic ability, the rider's judgment in matters of timing and pacing, and often the courage of both. Grand-prix jumping, because it is the highest level of competition (on a par with the Olympics), features high fences and a long course.

The jumps themselves are divided into two categories: vertical and spread (or wide) fences. The most common of the spread fences is an oxer, consisting of at least two vertical fences and based on the double fences used to enclose cattle.

Wall jumps are traditionally made of wooden blocks painted to resemble stone. Combination jumps, which consist of a series of fences within one to three strides of each other, test pacing and agility. Jumps are numbered in the sequence to be taken and flags indicate direction: red flags are always to be kept on the rider's right.

This year's course designer is Philippe Gayot of France, who is highly regarded in this specialized field. The exact course is never revealed until the day of the event. This secrecy is particularly important in the main jumping events, such as the Bank of Montreal Nations' Cup.

How does a rider know his way around a complex course he has never seen before? Since each jumping event utilizes a different

course design, riders are allowed to walk the course immediately before they ride—a strategically critical stroll, as they not only memorize the sequence of fences but also count the number of strides between jumps (four of a rider's strides equals one horse's stride at canter).

The jumping order is determined by a draw. In show jumping, the advantage lies with the riders who compete late in the event, giving them an opportunity to watch the earlier riders and see which parts of the course present problems.

FAULTS AND PENALTY POINTS

Scoring in the jumping events is based on penalty points assessed for faults, so the *lowest* score is the best. Horse and rider receive four penalty points each time there is a knockdown of a fence, three points if a jump is refused, and another six for a second refusal. A third refusal results in elimination. If a rider or horse falls, eight penalty points are given. Jumpers also ride against the clock, with one-quarter of a penalty point added for each second over the time allowed.

A "clean" round is achieved when horse and rider perform without faults (some of the moments of highest suspense occur when a horse taps a fence or rail that jiggles precariously, threatening a fault).

Jumping events are judged according to rules established by the Federation Equestre Internationale (F.E.I.), the international governing body of equestrian sports. A jury of three judges—two American and one foreign—keeps score. This year's judges are

TICKET INFORMATION

Show times and ticket prices for the National Horse Show, November 1-6:

MORNINGS (9 A.M.):

\$5 general admission.

(There are no events on Friday morning.)

WEEKDAY MATINEES

(1:30 P.M., except Thursday at 1 P.M.):

\$8.50 reserved; \$5 general admission.

WEEKEND MATINEES

(Saturday 1 P.M., Sunday 1:30 P.M.):

\$28, \$18, \$14, \$12, \$8.50.

EVENINGS (7:30 P.M.):

\$40, \$20, \$15, \$12.50, \$8.50.

Tickets are on sale at the Madison Square Garden box office and at all TicketMaster locations. To charge tickets by telephone, call 212-307-7171. Group rates are also available by calling 201-996-6747. For further information, call 212-563-8300.

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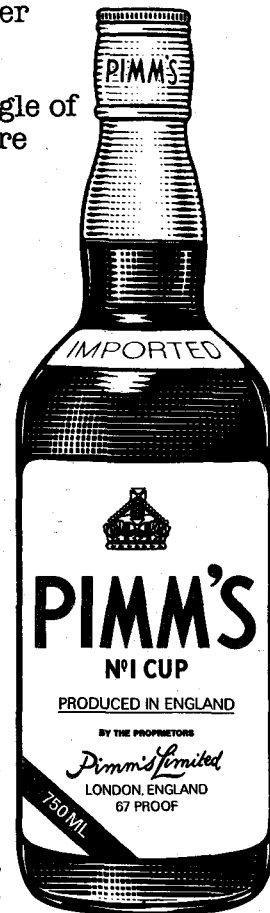
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Bill Steinkraus, chairman of USET as well as a 1968 Olympic gold medal winner; Colonel Donald Thackeray, honorary vice-president of the F.E.I. and a director of USET; and Dr. Franz Pranter of Austria, an F.E.I. official.

Since scores are determined by faults with assigned values, the scoring is objective. In the event of a dispute, however, there is a five-member appeal committee. In Nations' Cup competition, as in the Olympics, the three lowest scores of a four-horse team determine the country's total in each of two rounds. The scores of both rounds are then totaled to determine the winner.

Show-jumping competitors at the National range from the four international teams in the Nations' Cup to the individual Open Jumpers who meet in head-to-head events of power, speed, and style.

The 1988 U.S. Olympic Show Jumping team, which won the silver medal in Seoul, will participate in these events. Team member Joe Fargis, 40, who, among countless other equestrian achievements, won an individual and a team gold medal at the 1984 Olympics also took the Gambler's Choice and the Leading International Rider awards at last year's National.

Teammate Greg Best, 24, a young rider in only his second year of grand-prix competition, also won the silver medal in individual show jumping in Seoul. Last year, Best won the International and Open Jumper Fault and Out Class at the National.

Katharine Burdsall, 30, has the distinction of riding The Natural, reportedly the first jumper to fetch a \$1 million price. World Cup champion in 1987, Burdsall was a member of the Nations' Cup team last year and was runner-up behind Fargis for Leading International Rider honors.

Lisa Jacquin, 26, placed third in the '87 World Cup and won the American Invitational the same year, riding her Thoroughbred, For the Moment. Unlike Jacquin, for whom this was an Olympic debut, Anne Kursinski, 29,

made the 1984 team as the alternate.

Though she didn't get an opportunity to ride back then, she rode well with the team this year in Seoul.

This year's National show-jumping events will attract not only the U.S. Olympic team, but also other top American riders, including Debbie Dolan, Katie Monahan Prudent, Michael Matz, and Rodney Jenkins, who, with 67 grand-prix titles to his name, is "the winningest rider in the history of American show jumping," according to Bill Landsman, director of public relations for the National.

Also expected to be among the prize-winners is Canadian Ian Millar, who is ranked the number-one rider in the world. Millar won the World Cup championship in Sweden last April and has won the Mercedes Grand Prix of New York at the National two years running, giving what Collins calls "sterling performances." Michel Robert and Hubert Bourdy of France are two outstanding riders who are also likely to claim ribbons.

PUISSANCE: THE GREAT WALL

Puissance (the word is French for power) pits riders against a course of four obstacles, including the formidable Great Wall. Like the high jump for human athletes, Puissance tests a horse's ability and willingness to leap obstacles taller than itself.

Competitors who have completed the first round with no knockdowns take part in a jump-off (or tiebreaker), with the height of the jumps successively raised. After three jump-off rounds last year, the Wall had grown from its starting height of 5'11" to 7'2"; the only riders to clear it were Britain's Nick Skelton and American Buddy Brown, on Raffles Apollo and Aramis, respectively.

At the start of the next—and what was agreed would be the last—jump-off round, the wall was raised to 7'5". Both riders cleared the jump, leaving them in a tie for the \$10,000 Puissance Stake and co-holders of a new National record. The previous Garden record was 7'4", while the current indoor record—set at the Washington International Horse Show in 1983—stands at 7'7½". At the National, the Puissance Championship takes place Thursday night.

THE NATIONS' CUP

The Bank of Montreal Nations' Cup (on Wednesday night at the National) is one of nineteen Nations' Cup events held annually throughout Europe and North America. Because the National is one of only two U.S. horse shows designated by the F.E.I. for official team competition, its Nations' Cup is the premier team event at the show.

As in Olympic show jumping, Nations' Cup events are scored against the clock, with

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penalty points subtracted for faults, such as knocking down or refusing a fence. Of the four international teams competing at the National, the United States and Canada are regulars, with the other two teams varying from year to year.

This year's visitors are West Germany (which won the gold medal in Seoul), France (which took the bronze), and Canada (which trailed France by only 1.5 points). The British, along with the Germans, have historically dominated Nations' Cup competitions.

British team member Nick Skelton earned top international rider honors at the National in three out of the last four years (Canada's Ian Millar earned the title in 1987). But the Brits (who came in a disappointing sixth in Seoul) lost their place at this year's National to the French.

With only five of the nineteen Cup competitions held on this continent, U.S. and Canadian opportunities are limited. Last year at the National, the Canadian team squeaked a win over the French in a jump-off. (It is unusual for a Nations' Cup to be decided in a jump-off; the winning team normally emerges by the end of the second round.) The Canadians also won in a jump-off in 1986, against the U.S.

For its part, the U.S. has won the F.E.I. Trophy only twice. Traditionally the underdogs, the Americans are nonetheless ranked among the best in the world and are on sure turf at the National, where they have won twelve of the last sixteen Nations' Cups.

Throughout the week, there are many exciting individual jumping events. The \$10,000 Gambler's Choice (on Friday night) is one of the biggest crowd-pleasers: "Jump

its 'joker fence' and you win bonus points," Collins explains. "Miss and you cook yourself." The Seiko Power and Speed Stake for national riders and the Whitney Stone Stake for international riders are both held on Tuesday night. And, on Wednesday night, after the Nations' Cup, the Daily News Stake Fault and Out for open jumpers takes place.

The grand finale of the jumping competitions occurs Sunday night after the Big Apple Grandprix with the presentation of the overall show-jumping awards based on points accumulated. Four best-in-show titles are given: Leading Open Jumper Rider Award (to one of the fifteen Americans), Leading International Rider Award (usually to a member of one of the invited nations' teams), Leading International Foreign Rider Award (to a non-American), and the Leading International Team Award.

HUNTERS

While jumpers are tested for athletic ability, power, and speed, hunters are judged on form, pace, and manners. Eligibility for the National is based on the number of points earned during the previous year, not the amount of prize money won. The prize money in Hunter Division events is considerably less than that in the jumper events.

Fences in Hunter Division jumping events are more subdued in color than those in the Jumper Division and are designed to simulate the fences, hedges, and walls encountered in cross-country fox hunting. Here, knockdowns are not held against competitors, unless they are the result of poor form.

Some hunter events are performed "on-the-flat," that is, on a course without jumps.

In these events, judging is based on the horse's manners as well as on its stride at a walk, trot, and canter.

Since the demonstration of form over and between fences is what the judges evaluate in hunters, the courses are neither as tricky nor as demanding, per se, as those of the big Jumper events. There are plenty of challenges, though: An "In-and-Out" combination, for example, simulates the one- and two-stride efforts of a fox hunter jumping a fence, crossing a road, and jumping another fence into the next field.

The finer points of hunter events may be missed by the uninitiated, especially since the judging here is far more subjective than in show-jumping events. Subtleties to watch for include the way a horse tucks its forelegs evenly when going over a fence, and the assured but controlled gallop between fences. In all hunter events, whether over fences or on-the-flat, the beauty and finesse of these sleek Thoroughbreds are unmistakable.

At the National, the Hunter Division includes four sections: Green Conformation, Regular Conformation, Regular Working, and Amateur-Owner. Conformation refers to how closely a horse matches the ideal physical standards for a hunter. Green Conformation refers to the less experienced horses and riders; they compete over slightly lower fences. Regular Conformation horses are more mature, their riders more seasoned.

Amateur-Owner events are for nonprofessional adults riding their own horses or ones that belong to members of their family. There is also a Junior Hunter Division, for riders who are under eighteen years of age.

All but one hunter event take place during the morning and afternoon sessions of the first three days of the National. On Thursday night, the \$4,000 Regular Working Hunter Formal Attire Stake puts the hunter competition at center stage in its finest regalia. Instead of the usual dark jacket, formal attire consists of a scarlet jacket or a dark coat resembling tails; hunting cap or top hat; and white, buff, or canary breeches.

Following this competition (won last year by Katie Monahan Prudent on Whadyasay!) is the crowning moment of the division: the awarding of the Isgilda Challenge Trophy to the Grand Champion Hunter of the Show. The honor is based on points earned in all sections of the Hunter Division except Amateur-Owner. Last year's winner was Two For One, ridden by Tommy Serio.

SADDLEBRED DIVISION

With their origins on the plantations of antebellum Kentucky, American Saddlebred horses are not only a point of national pride at the National but a major attraction to foreign



AERICAN Saddlebred horses are called the peacocks of the show ring. Developed in the South, these high-stepping, high-spirited creatures are known for—and judged on—their exceptional gaits.

fans. Called the peacocks of the show ring, these high-stepping, high-spirited creatures are known for, and judged on, their exceptional gaits.

Three natural gaits—walk, trot, and canter—are instinctive to all horses, but in Saddlebreds these steps achieve a degree of exaggeration that borders on artistry. For Five-Gaited horses, two cultivated gaits have become second nature: the slow gait and the "rack." Both are four-beat steps with each hoof touching the ground separately. The rack is merely a faster version of the slow gait, and when the call comes from the ringmaster to "let 'em rack," the spectators cheer as these horses prance around the ring with each step in perfect rhythm.

Three- and Five-Gaited Saddlebreds compete separately, "under saddle" (with a rider) as well as in the Fine Harness and Single Roadster Pony events, in which they are hitched to four-wheel and two-wheel vehicles, respectively. Saddlebreds compete in events and accumulate points all week long; the champions are announced on Sunday night.

As in the Hunter Division, judging in the Saddlebred competitions is subjective and based on a combination of performance and conformation. The Saddlebred's arched back and proud stance are particular to the breed.

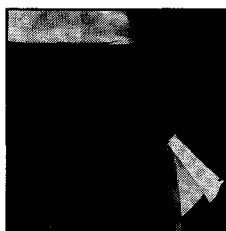
Three-Gaited horses have their manes roached (clipped) and the upper part of the tail shaved. Five-gaited Saddlebreds perform with full manes and tails waving. Riders in the Saddlebred Division have their own distinct uniform: a long, full, flowing jacket is worn, along with jodphurs (riding pants that cover the boot) instead of breeches, and a fedora.

The Three-Gaited Saddlebred is judged at the walk, park trot, and canter, while the Five-Gaited Saddlebred performs those plus the slow gait and the rack. Both the Three- and Five-Gaited events include sections for amateurs, juniors, and open competitors. It is in

DAVIDE CENCI

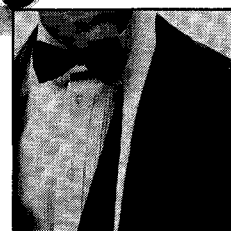
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IN ADDITION to wearing the traditional silk top hat and black riding habit with breeches, ladies in side-saddle events carry white string gloves, a whip, a sandwich, and a flask of sherry or iced tea.

this last group that many of the current World Champions can be seen.

While the accomplished Saddlebred competitors are not nearly as well known by the general public as those in the Jumper and Hunter divisions, their fame precedes them in the riding world. As in years past, many will be returning to defend existing titles.

Last year, Barbara Goodman Manilow rode to two first- and one second-place finishes in the Three-Gaited and two firsts in the Five-Gaited competition. Marcy (Mrs. William) Shatner also performed well, riding Bewitching Jewel to a Three-Gaited win and New Tune to a second in Five-Gaited competition, both in amateur rider events. Her husband rode to a Five-Gaited amateur event win and a second place atop his favorite horse, Kentucky Dreamer.

Other riders to watch for in Saddlebred competition include 27-year-old Mary Helen Richardson, whose horses have won 31 Horse-of-the-Year Awards; William M. Schaefer and family, who have ridden their horses to eight World Championships; and eight-year-old Crystal Gemma Siravo, riding in the junior Saddlebred Three-Gaited events in her third National. When she debuted in 1986, she was the youngest rider to ever compete.

HARNESS AND LADY'S SIDE SADDLE

The Fine Harness competition is a tribute to the Gaslight Era of the last century, when elegant carriages transported owners to lawn parties, afternoon teas, and picnics in the park. Fine Harness buggies at the National evoke the gentility of those bygone days.

Horses are judged at an animated walk, at a park trot and, in the open events, at a "show your horse" gait (the championship is on Sunday night). Horses must be well-mannered and able to stand quietly and back up easily. Many of the same names that dominate the Three- and Five-Gaited competitions figure here, among them William

Schaefer and Mary Helen Richardson.

Another, highly popular, subset of harness competition is the Roadster Pony section (open events on Thursday evening; amateur on Friday evening). Measuring just 12.2 hands high (a hand is 4") to the shoulder, these mini-versions of racing's trotters pull two-wheeled sulkies called bikes. The drivers are decked out in racing silks, and when they show "at speed," the cheering crowd springs to its feet.

Also harkening back to an earlier era, the Lady's Hunter Side Saddle section recalls the days when riding astride was considered unladylike. In 1915, Eleanora Sears shocked audiences at the National by "riding like a man," even though her riding coat nearly touched her boot tops. These days, ladies riding in side-saddle events still wear the traditional silk top hat and black riding "habit" with breeches.

On specially designed saddles, these riders compete in jumping events and in equitation, where points are scored for poise, stature, and "appointments" (how well the lady and her mount are turned out). In addition to the traditional outfit, the rider must carry white string gloves, a whip, a sandwich, and a flask containing sherry or iced tea.

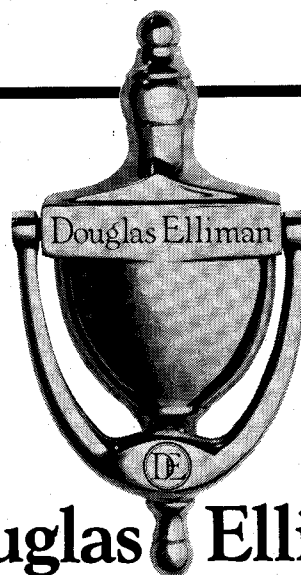
Lady's Side Saddle dazzles with its elegance, grace, and panache. Side-saddle events take place on Friday, with the Over Fences event in the afternoon. New this year will be side-saddle competition on-the-flat (Friday evening), with scores based on stride, pacing, flow, and the horse's manners.

YOUNG RIDERS

Exclusively for riders under eighteen years of age, the Equitation Division is the training ground for equestrians of the future. Equitation at the National focuses on two main events: the Good Hands Championship (Saturday) and the Rolex-Maclay National Championship for the ASPCA Horsemanship Classes (Sunday).

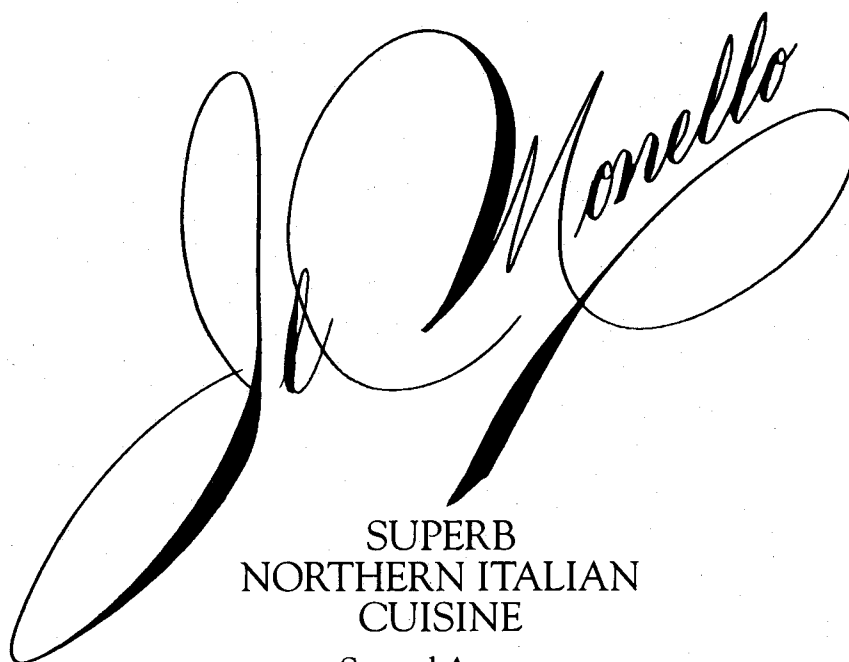
"Good Hands feeds the Saddlebred Division and the Maclay feeds the Hunter and Jumper divisions," says Bill Steinkraus. The Good Hands, or saddle-seat, competition is for riders showing Saddlebreds, while the Maclay is the hunter-seat competition. At one time it was possible for the same, exceptionally talented, young rider to win both, as Steinkraus did at age fifteen in 1941. But today, the two competitions represent two entirely different ways of riding.

Good Hands competitors use a special saddle and long stirrups on their Saddlebreds, and are seated back on the saddle. The Maclay's hunter-seat riders are positioned at the front of their saddle and have shortened stirrups suitable for jumping. "The two styles



Douglas Elliman Salutes The National Horse Show

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are so different now, few riders can do both well," says Steinkraus.

In order to qualify for Good Hands, riders must have won at least one of the 60-odd competitions held during the previous year. Although far fewer compete for this title than for the Maclay, the pressure—and the stakes—are high.

Riders are tested for fourteen skills in the first elimination round. Performing at a walk, trot, or canter, they are judged on maneuvers as simple as backing up and riding without stirrups and as difficult as executing half-circles, figure eights, or S-curves at a trot. The top ten to fifteen riders in this round return for final testing, and the judges' decision.

Named for National past-president Alfred Maclay, who was also a senior officer of the ASPCA, the Rolex-Maclay Championship is a 55-year-old event capping a season of rigorous national competition.

Close to 1,000 Maclay qualifying events are held across the country each year, with more than 2,000 riders competing. Winners of a prescribed number of qualifying events are eligible to compete in one of four regional championships held in September. Of these 400 to 500 youngsters, 100 finalists are selected to compete at the National.

The event begins with an elimination round over a course of jumps. Approximately 25 entrants with the best first rounds are then judged on-the-flat at a walk, trot, and canter. Most of these return later in the day for a second round of jumps.

Thereafter, and at the judges' discretion, riders may be asked to jump a third round—and sometimes to exchange horses, to further test form and control. Throughout, the pressure is intense, for winning the Maclay launches careers. Says Collins, "It's akin to winning the junior title at Wimbledon."

Also for young riders, the United States Pony Club Mounted Games Championship was introduced at the Garden in 1985. It is not a true exhibition, because it involves competition, but neither is it affiliated with any of the four main divisions.

This championship features four teams of five young American riders each. The teams that make it to the National have won regional competitions and finished as the top four in the national finals. "If you look at equestrian team competition as a pyramid," Collins observes, "the pinnacle is the Olympic Games and the foundation of the sport is the Pony Club."

Usually associated with fox-hunting clubs,

Pony Clubs educate young riders in all aspects of riding, from caring for their horses and equipment to playing team games requiring high levels of riding skills, agility, and cooperation.

The Mounted Games Championship is a five-round competition taking place on Friday and Saturday afternoons and evenings, and the finals are held during the Sunday matinee session. The games include the equivalent of school "field day" events—such as racing with an egg on a spoon—with the winner taking the Prince Philip Perpetual Cup, donated by the Duke of Edinburgh in 1985.

DRESSAGE

Likened to ballet on horseback, dressage is a highly technical form of riding that emphasizes elegance and precision for their own sake, much like the compulsories in figure skating. The world-class dressage performances are among the best-loved exhibitions at the National.

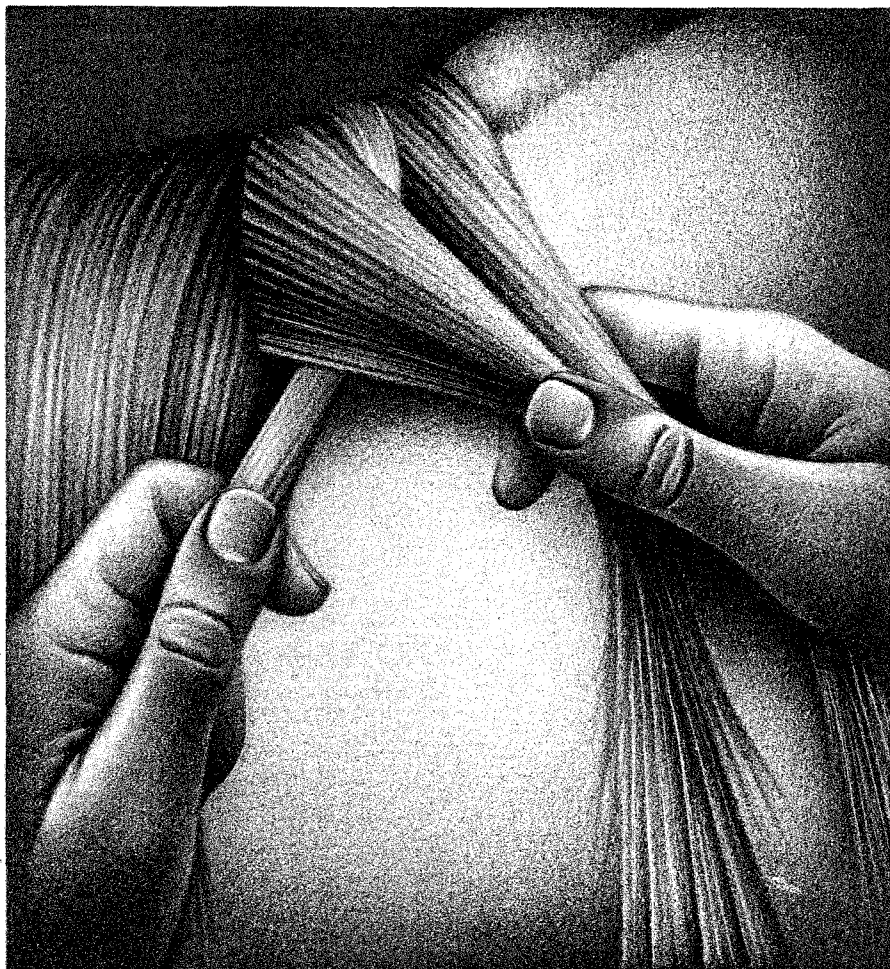
A centuries-old sport in Europe, one perfected by the stately Austrian Lippizans, dressage includes such steps as the "piaffe" (trotting in place); the "passage" (a floating, airy trot); "one-tempo lead changes" (the changing of the lead leg with each stride); and "half-passes" (a prancing sidestep).

Dressage has perhaps been best exemplified by Dr. Reiner Klimke and his majestic gelding, Ahlerich. These '84 Olympic gold-medalists performed at the National last year, receiving standing ovations every night. This year, Olympic silver-medalist Margit Otto-Crepin, of France, will guide her mount, Corlandus, each night, in a demonstration of this marriage of music and horsemanship.

While dressage is a popular exhibition, the Musical Ride of the New York City Mounted Police is a sentimental favorite for New Yorkers. Unlike the Royal Canadian Mounted Police show team, which is composed of full-time performers, New York's horsemen in blue work up their routines primarily for the National. The rest of the time, they patrol the streets. "You have to give the New York City Mounted Police top marks," says Wm. Joshua Barney Jr. "They're real working policemen."

Twenty riders are chosen from the elite 170-man corps to perform a twelve-minute exhibition. Under the direction of Captain Kenneth M. Philcox, line and wedge formations and cloverleaf patterns are executed with military aplomb, while the musical accompaniment, flags, and uniforms add the kind of regimental flair that enlivens parades and public processions.

After this exhibition, late on Sunday night, the ringmaster will appear one last time, lift his horn, and sound the final call, signaling the successful conclusion of the National Horse Show's 105th year. ●



NATIONAL HORSE SHOW

SCHEDULE OF EVENTS (NOVEMBER 1-6)

TUESDAY, NOVEMBER 1

9:00 A.M.

Model Green Conformation Hunter
Model Regular Conformation Hunter
Regular Conformation Hunter
\$2,500 Regular Working Hunter Stake
Green Conformation Hunter

1:30 P.M.

\$4,000 International and Open Jumpers,
Time First Round
Saddlebred Three-Gaited Horse,
E.S.H.B.A.
Regular Conformation Hunter
Saddlebred Five-Gaited Mare Stake
\$2,000 Amateur-Owner Hunter

7:30 P.M.

\$4,000 Open Jumper, Seiko Power and
Speed Stake
American Airlines Single Roadster Pony,
Open
Parade of International Teams and
Opening Ceremonies
Saddlebred Five-Gaited Horse Stake,
Stallion or Gelding
Dressage Exhibition
\$4,000 International Jumping, Time First
Jump-Off

WEDNESDAY, NOVEMBER 2

9:00 A.M.

Green Conformation Hunter
\$2,500 Regular Working Hunter Stake
Amateur-Owner Working Hunter Under
Saddle
Green Conformation Hunter Under Saddle
Regular Conformation Hunter Under
Saddle
Regular Working Hunter Under Saddle

1:30 P.M.

Regular Conformation Hunter
Saddlebred Five-Gaited Mare, Amateur
to Ride
N.Y.C. Police Mounted Musical Ride
Saddlebred Three-Gaited Horse Stake,
Over 15.2
Green Conformation Hunter
Saddlebred Three-Gaited Horse,
Not Exceeding 15.2, Amateur to Ride
Amateur-Owner Working Hunter,
Formal Attire

7:30 P.M.

\$14,000 International Team Jumping,
Bank of Montreal Nations' Cup
Saddlebred Junior Exhibitor Three-Gaited
Horse, Under 14
Dressage Exhibition
Saddlebred Fine Harness, Open
N.Y.C. Police Mounted Musical Ride
Saddlebred Five-Gaited Horse, Lady
to Ride
\$4,000 Open Jumper, Daily News Stake,
Fault and Out

THURSDAY, NOVEMBER 3

9:00 A.M.

\$3,000 Green Conformation Hunter Stake
Green Conformation Hunter
Championship
Amateur-Owner Conformation Hunter
\$2,500 Regular Working Hunter Formal
Attire Stake

1:00 P.M.

\$4,000 International and Open Jumpers,
Time First Jump-Off
Saddlebred Three-Gaited Horse Stake,
Not Exceeding 15.2
\$3,500 Regular Conformation Hunter
Formal Attire Stake

Regular Conformation Hunter
Championship
\$5,000 Amateur-Owner Working Hunter
Stake
Saddlebred Junior Exhibitor Three-Gaited
Horse, 14 to 18
Amateur-Owner Championship
Amateur-Owner Hunter Grand
Championship

7:30 P.M.

\$4,000 Regular Working Hunter Formal
Attire Stake
Regular Working Hunter Championship
Saddlebred Three-Gaited Horse Over 15.2,
Amateur to Ride
Grand Hunter Championship
Single Roadster Pony, Open
Dressage Exhibition
Saddlebred Five-Gaited Horse, Stallion or
Gelding, Amateur to Ride
\$10,000 International and Open Jumpers,
Puissance Stake

FRIDAY, NOVEMBER 4

1:30 P.M.

Junior Working Hunter
U.S. Pony Clubs Mounted Games
Championship, First Round
Saddlebred Five-Gaited Horse, E.S.H.B.A.
Lady's Hunter Side Saddle Equitation
Junior Conformation Hunter Under Saddle
Saddlebred Junior Exhibitor Three-Gaited
Horse Stake
N.Y.C. Police Mounted Musical Ride
Lady's Hunter Side Saddle Over Fences

7:30 P.M.

Saddlebred Fine Harness Horse, Amateur
to Drive
U.S. Pony Clubs Mounted Games
Championship, Second Round
Single Roadster Pony, Amateur to Drive
Lady's Hunter Side Saddle Under Saddle
Lady's Hunter Side Saddle High Score
Award
Dressage Exhibition
Saddlebred Three-Gaited Horse Stake,
Lady to Ride
\$10,000 International and Open Jumpers,
Top Score Competition "Gamblers Choice"

SATURDAY, NOVEMBER 5

9:00 A.M.

Junior Conformation Hunter
N.H.S. Saddle Seat Championship
"Good Hands" Eliminations

1:00 P.M.

\$4,500 International & Open Jumpers,
Time First Round
U.S. Pony Clubs Mounted Games
Championship, Third Round
Saddlebred Fine Harness Horse, E.S.H.B.A.
National P.H.A. Hunter Seat Awards
N.H.S. Saddle Seat Championship
"Good Hands" Finals
N.H.S. Saddle Seat Championship
"Good Hands" Trainer Award
\$2,000 Junior Working Hunter Stake
Junior Hunter Championship
Junior Hunter Grand Championship

7:30 P.M.

\$50,000 International and Open Jumpers,
Mercedes Grand Prix of New York, Time
First Jump-Off
Mercedes Show Jumping Championships
Award
\$5,000 Saddlebred Three-Gaited Horse
Championship Stake, Amateur to Ride
U.S. Pony Clubs Mounted Games
Championship, Fourth Round
Miller Harness Company Junior Hunter
Division Grand Championship Award
\$5,000 Saddlebred Five-Gaited Horse
Championship Stake, Amateur to Ride
Dressage Exhibition

SUNDAY, NOVEMBER 6

5:30 A.M.

Special Junior Working Hunter
Rolex-Maclay National Championship for
the ASPCA Horsemanship Classes,
Eliminations

1:30 P.M.

\$5,000 International and Open Jumpers
Fault and Out
U.S. Pony Clubs Mounted Games
Championship, Final Round
U.S. Pony Clubs Mounted Games
Championship
Single Roadster Pony Championship
Rolex-Maclay National Championship for
the ASPCA Horsemanship Classes, Finals
ASPCA Horsemanship Championship
Trainer Award

7:30 P.M.

\$50,000 International and Open Jumpers,
"Big Apple" Grandprix World Cup, Time
First Jump-Off
Leading Open Jumper Rider Award
Leading International Rider Award
\$2,500 Saddlebred Fine Harness Horse
Championship
Leading Foreign International Rider Award
International Team Championship
\$5,000 Saddlebred Three-Gaited Horse
Grand Championship
Dressage Exhibition
\$5,000 Saddlebred Five-Gaited Horse
Grand Championship
N.Y.C. Police Mounted Musical Ride



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AN ACTOR DESPAIRS

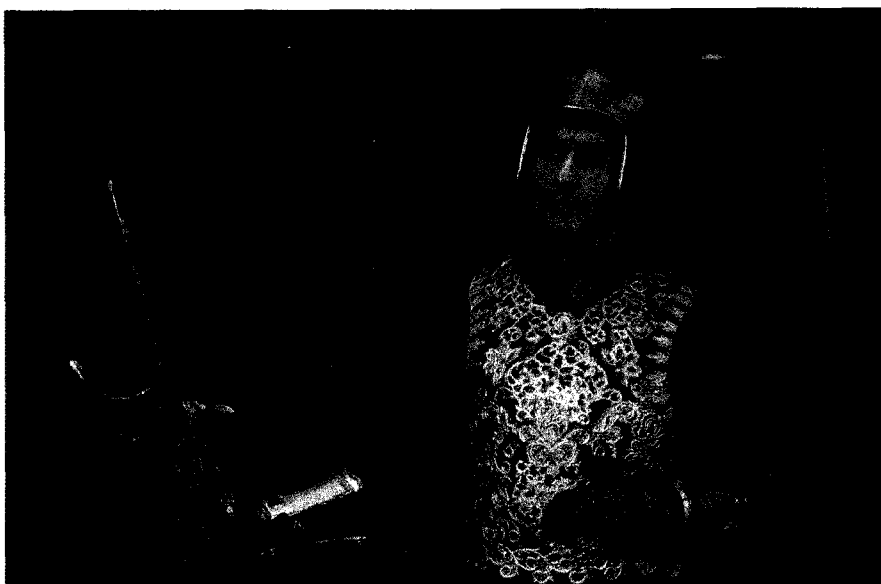
“...*Saved From Obscurity* is bursting with good humor. Tom Mardirosian tells his own story cheerfully, candidly, funnily...”

WHEN THERE IS NOTHING FOR AN ACTOR to act, as happens all too frequently these days, he writes himself a play. Almost every actor nowadays has an unproduced one-person show, usually about his life; that way, in the unlikely case that it gets done, he is nearly assured of getting the part. Tom Mardirosian's *Saved From Obscurity* runs true to form, except that the generous author has also provided a number of juicy bit parts to be apportioned among three other actors, and the lucky fellow got André Bishop and Playwrights Horizons to give him a small, sleek, meticulous mounting.

And why not? Mardirosian is a personable chap, an able comic actor, a neat teller of awkward anecdotes about himself as much as about others, his whole story bursting with good humor. There isn't a bit of nastiness in him for those he kids: fellow actors, directors, casting directors, playwrights, produ... well, yes, TV producers, like everyone else involved in that dread trade, earn his sharper mockery. But even that is still a playful, civilized mockery, and truthful, no doubt. And funny.

We follow Mardirosian from his beginnings in Buffalo, where he does not get the part of Robin Hood in the school play, only that of the Sheriff of Nottingham. Undaunted, he forges onward with his career, studies drama at the University of Buffalo, which is legally compelled to admit all Buffalonians. There he plays absurd parts in absurdly earnest sixties plays, then manages to snag a part in Studio Arena's production of *Scuba Duba*, where he is encouraged by no less a fellow thespian than F. Murray Abraham. Drafted, he somehow does not get cast as a Vietnam grunt but ends up at Fort Bragg, acting, in his spare time, for a lovable egomaniac who runs a little theater. Back in New York, he finds an agent and starts getting bits on all the daytime TV shows—mostly policemen, as befits a former Sheriff of Nottingham.

He keeps auditioning for Joe Papp and gets minor Shakespearean roles, later also supporting roles in *The Normal Heart* and *Largo Desolato*, not to mention understudying both Robert De Niro and Burt Young when *Cuba and His Teddy Bear* hits Broadway—a nightmare for Tom, considering that Bobby and Burt



THEATER OF THE OBSCURE: Tom Mardirosian as a neophyte Shakespearean.

are improvising and rewriting their parts (I always suspected Reinaldo Povod, the nominal author). At Playwrights Horizons, he gets a lead in an Albert Innaurato play that flops when transferred to Broadway; but by this time, he is working fairly steadily. Again at Playwrights Horizons, in the Young Playwrights Festival, he is directed by John Ferraro, who now directs him in his own *Saved From Obscurity*. But don't think this is smooth sailing; our mariner often languishes becalmed or, worse, finds himself shipwrecked. He tells it all cheerfully, candidly, funnily.

He is most amusing about Papp, De Niro, many anonymous or pseudonymous show folk, and especially an actress whom he calls Kirkwood, which is not much of a veil but rather more than she wore in some of her best-remembered parts. About the death of his agent from AIDS, he is touching, and does not make himself out a nobler friend than he was. We do get a nice sense of what it is like to be a gifted comic actor struggling in New York: for every step forward, at least half a step back. Those who are interested in such matters could not learn about them more swiftly and entertainingly.

There is very able supporting work from Peter Appel, Hansford Rowe (who gets to wear some spectacularly funny

wigs), and Frederica Meister (whose Kirkwood is riotously on target), under the skilled direction of John Ferraro. Mardirosian himself is constant good company for 83 intermissionless minutes, and, believe me, it is not every actor who can play himself so engagingly without either pretension or false modesty. Still, this is not necessary viewing for anyone not involved with or fascinated by New York theater—its byways, chicaneries, preposterousnesses, and occasional rewards. But everyone would find something here to smile, chuckle, and, once or twice, howl about.

IT IS ALWAYS INSTRUCTIVE TO GO BACK to a play that, even if one did not greatly relish it, did hold one's interest, and that now has a very different actor in the lead. In the case of *M. Butterfly* and David Dukes, the experience is particularly stimulating. The first time round, I attended keenly to all sorts of other things: How well did the notorious, ludicrous, pathetic story transfer to the stage? How cleverly was it directed? How much did John Lithgow and B. D. Wong do for these unlikely lovers? How well did Wong manage to impersonate a woman? In the process, and especially while sharing in the shame and heartbreak of René Gallimard as embarrassingly well con-



*"Motherhood is,
after all, woman's great
and incomparable work."*

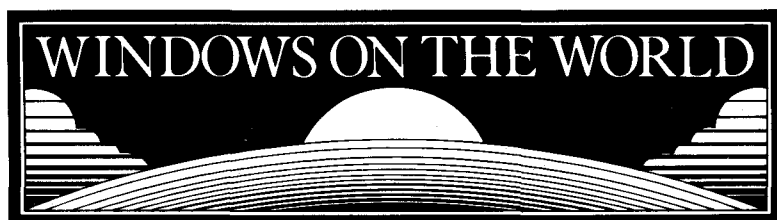
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veyed by Lithgow, I let the quality of the play slip out of my focus.

David Dukes is a highly competent actor; in sheer technique, he may be ahead of Lithgow. His Gallimard is not the befuddled innocent, the creature of no pronounced sexuality, the plaything of external forces. With his continual hand twirlings, knowing expressions, spring-boklike leaps, and vocal gamesmanship, this man is not a naïf but the consummate engineer of his folly. His delusions are an active collusion with the ironies of fate; he is not a victim who particularly elicits our sympathy. But when he falls, he wrests from us feelings more disturbing than those we accorded Lithgow. Because of his pettiness, his guiltiness, his mundane scheming (much like mine or yours), he conveys the universality of the play rather more than did his charismatic predecessor.

The second time round, I was not so astounded by B. D. Wong's female impersonation, either. Yes, it is expert; yes, the later shuttling between a masculine and a feminine persona is even more accomplished and extraordinary. But in order to come across female, Wong has to control his assumed falsetto to the point of a certain monotony, a set of singsong patterns that seems excessive even from a Chinese seductress. His acting, then, is rather like that of a woman who has had so many face-lifts that she can no longer laugh: Her features are condemned to expressionlessness. Having seen through this somewhat threadbare bravura, I could see more of the play itself.

And what is it like, this play? Well, better than I thought. Oh, there is much that is factitious about it—attitudinizing, facile, preening in its twists and reversals. But now that I was no longer dazzled by other things—which include Eiko Ishioka's stunning set and costume design, John Dexter's directorial prestidigitation, the ingenious interweaving of Puccini's and Lucia Hwang's music, etc.—I could better appreciate that David Henry Hwang was saying something about the games of love, sex, and politics: about how the games we play with others are really games we play with ourselves. If he does not quite plumb the depths of his two principal characters, fair enough; only a much older, first-rate playwright at the height of his powers could have managed that with this pair.

As a Maoist commissar, Lori Tan Chinn still seems too comical (this may well be the director's fault), and as René's wife—an underwritten part—Pamela Payton-Wright fares even less well than Rose Gregorio before her. No matter; unlike everything else on Broadway, *M. Butterfly* deals with ideas, problems, people. If it took David Dukes's greater competence and lesser artistry to make this clear, I herewith salute them. ■

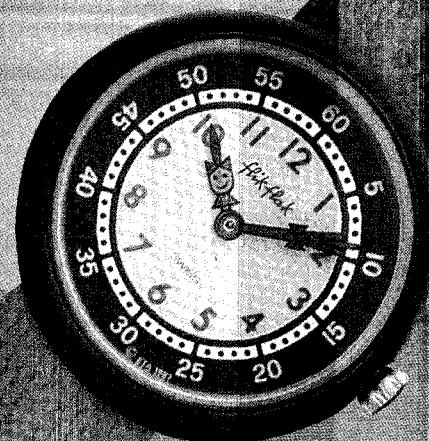
Nicole Lauren Justin Connor Carter

SURPRISE, I'M EARLY

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THEIR BRILLIANT CAREERS

"...Aboriginal art gives access to a complex worldview. At its best, it is as powerful as any abstract painting I can think of..."



MAZING GRACE: Peter Skipper's *Jila Japingka*, 1987.

WHEN CAPTAIN JAMES COOK ARRIVED IN Australia, in 1770, he found a native people who wore no clothes and owned no material goods. Since worldly possessions were the mark of culture to a European, the aborigines were "obviously" remnants of the Stone Age. Two hundred years later, a white schoolteacher gave acrylic paints and canvases to the elder men in Papunya, in the western desert; they created, apparently out of the blue, some extraordinarily sophisticated art. Suddenly it seemed to white outsiders that they had missed a major story.

"**Dreamings: The Art of Aboriginal Australia,**" at the Asia Society, is the first museum show in the United States to present contemporary aboriginal art to its potentially most receptive audience. The effect is unnerving. Aboriginal art drops us off the known edge of the art world, into a conceptual landscape that now seems as vast and untraversed as a new continent. It's not that the art is so new—some of it looks a bit like other non-Western art, and some, astonishingly, recalls Abstract Expressionism—but

that it gives access to a surprisingly complex worldview that turns out to be a paradigm for the relationship between art and mind.

For several years, I had heard talk about a mysterious term, "dreamings," a white-folks' name for the key element in aboriginal cosmology, briefly popularized last year by Bruce Chatwin's much-discussed book *The Songlines*. But Chatwin's whirlwind tour of the outback was hampered by an itinerant journalist's failure to understand what he was writing about. The five curators of the Asia Society's exhibition are anthropologists specializing in aboriginal belief systems, and their book is the first I've seen to present this infinitely rich idea in comprehensible form. Peter Sutton, Christopher Anderson, Philip Jones, and Steven Hemming are on the staff of the South Australian Museum in Adelaide, the largest repository of aboriginal art and the source of most of the exhibition's 100-odd bark paintings, sculptures, and acrylics on canvas. Françoise Dussart is an expert on the Walpiri culture of the western desert, where acrylic painting began. Their book is a fascinating introduction to the real thing.

Aborigines walked over dry land onto the Australian continent 40,000 years ago; fragments of their art have been found that date back 32,000 years, to twice the age of the Lascaux cave paintings. To aborigines, this vast gulf of time is bridged by the dreamings, which describe the creation of the world by creatures who embody conceptual identities: animals (for instance, Crocodile), plants (Bush Cabbage), insects (Honey Ant), even actions and concepts (Cough or Itchiness). The dreamings are, simultaneously, creatures and forms of knowledge, alive both in ancient times and the present. Sutton writes, "The Ancestral Beings, or Dreamings, who carved forms out of the formless world and molded the shapes of the creeks and desert sandhills and rainforests also brought human sociality and culture. Thus, there is no geography without meaning or without history.... The land is already a narrative—

an artifact of intellect—before people represent it. There is no wilderness."

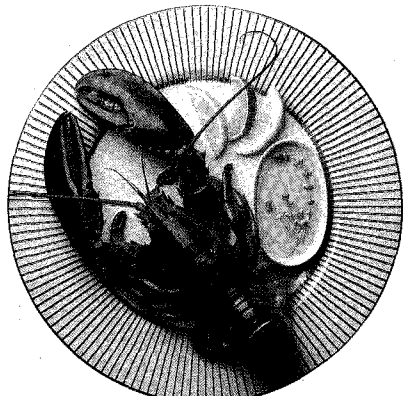
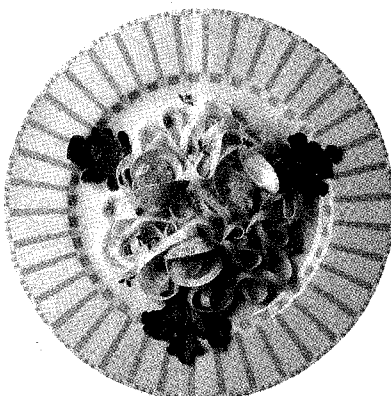
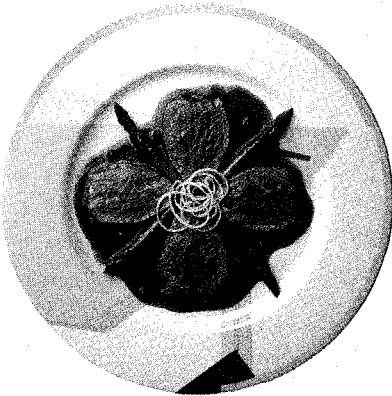
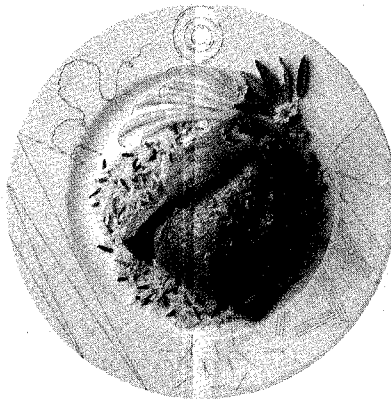
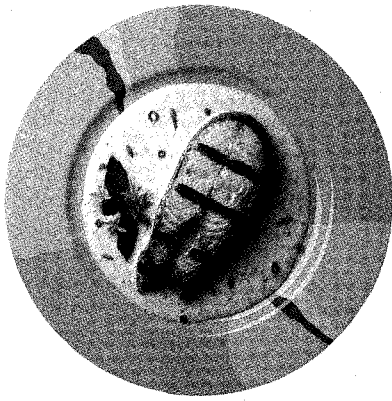
Every aborigine has hereditary rights to a particular dreaming, including proprietary rights to its stories and imagery. The paintings describe one or more dreamings, coded in several layers of significance, many of them sacred and off-limits to whites. To a Westerner, this web of information is often exquisitely poetic when translated—there is a bark painting whose crosshatches signify leaves and ants floating on the water—but decoding is not really necessary. What's important is the intense visual and conceptual density that activates every square inch of aboriginal art. If there is no wilderness, neither is there empty space in a picture. Each small incident—circles, crosshatches, dots—is woven into the whole, just as each rock and tree in an outback landscape has a place within the structure of existence. Every painting is a meaningful complexity containing—literally—the cosmos in a web of signs.

Aboriginal art at its best is as powerful as any abstract painting I can think of. I kept remembering Jackson Pollock, who also spread the emotional weight of thought and action throughout the empty spaces of his canvases. Pollock relied on a meaning-structure inherited from the great modernist artists; within that structure he created his own place. Aboriginal painters receive their meaning as part of a legacy from the ancestors; within the strict identities of the dreamings, each artist can find a private latitude of expression. Yet the aborigines, like the Tibetan monks who created the sand painting in the Museum of Natural History this past summer, get their spirituality from participation in a centuries-old religion. Pollock had to find a quasi-religious role for his art. I suppose it's the intensely spiritual presence in the aboriginal paintings that keeps reminding me of the Abstract Expressionists.

This show is going to ruffle some prejudices. The limited color range and rough materials in the sculptures and traditional paintings on bark at first look "primitive," more closely affiliated with the great ethnographic art in the Michael Rockefeller Wing at the Metropolitan. Painting on bark uses natural pigments like yellow and red ocher, white (from

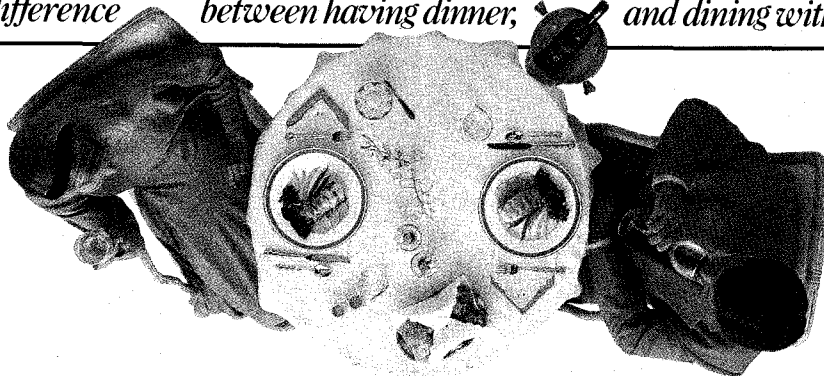


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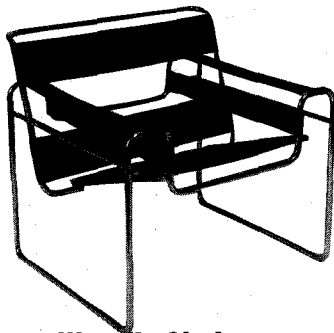


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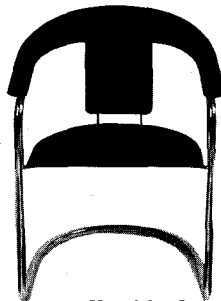
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pipe clay), and charcoal black, though the binder is now commercial white glue rather than orchid juice. (The aborigines, like white artists who use "advanced" media, are taking advantage of new technologies.) On the other hand, people who adore the "outback look" are going to be unhappy with the bright acrylics, created for the booming new market in aboriginal art. (There have already been gallery shows in the United States, and more are on the way.) Both reactions miss the point.

Any artist, Western or not, is conscious of the market. The more important question is whether the aborigines' beliefs can survive. If modern life erodes aboriginal culture, its art will go the way of the tourist galleries. In the meantime, there are other tricky issues. The acrylic paintings, the easiest entry point for Westerners, have been around for only fifteen years, and their continued production depends on white art advisers who allocate paints and canvas to the aborigines. The bark paintings, though harder to appreciate the first time around, become much more accessible if you approach them after the acrylics.

White glue, synthetic pigments, and Western collectors have brought about a revolution in aboriginal art. Yet this remains a traditional culture that has endured over the millennia (and found its way across the desert) by giving order to the eye's experience. Now that modernism has allowed us to comprehend the aboriginal point of view, Western "realism" comes to seem the truly naïve notion, growing out of a limited respect for the active role of mind in the business of survival. (725 Park Avenue, at 70th Street; through December 31.)

MAKING GOOD ON ITS PROMISE TO TURN its West 22nd Street warehouse into a public museum, the Dia Art Foundation has created what is certainly the best exhibition space in Manhattan for new work by contemporary artists. On one floor is the ethereal minimalism of **Robert Ryman**; on another, a solemn new painting cycle by **Francesco Clemente**. Neither artist belongs to the group Dia is known for supporting, and neither would have had a chance to show this work anywhere else in town.

Clemente's dark, haunting journey into the funereal is his cleanest and most powerful work yet. It is also one of the most subtly moving painting shows in recent months. Since Clemente's arrival in the United States about eight years ago, he has undermined himself with a lot of undisciplined flash: narcissism, sloppiness, and an impudent sexuality. All that is gone. In the new work, he has reached a plateau of personal and spiritual intensity. Conceived as a group, these long, horizontal paintings are done in thin pigments on plain, dark linen. The paint sur-

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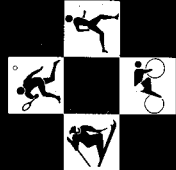
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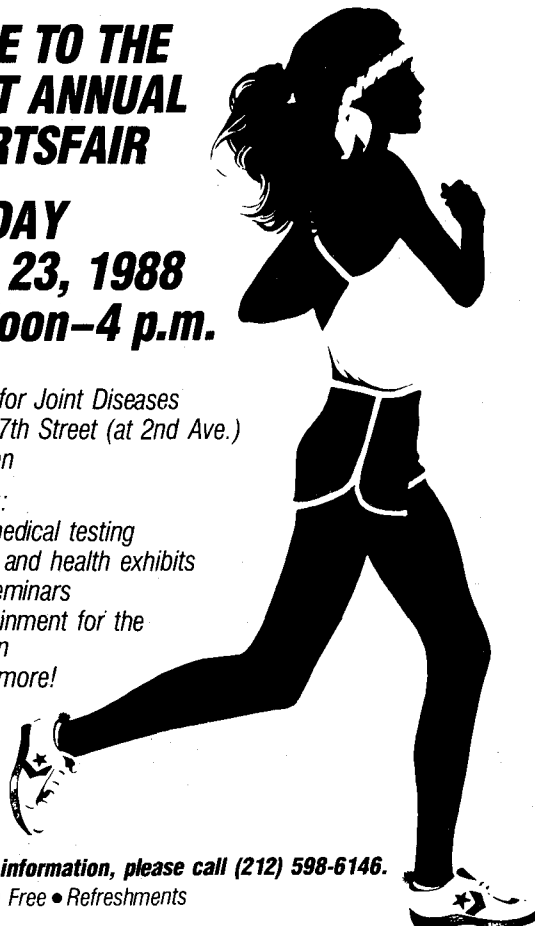
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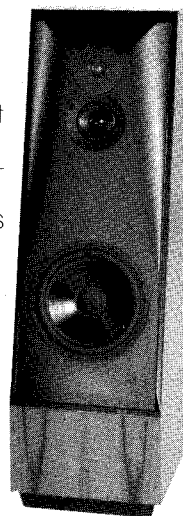
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face becomes a kind of translucent screen, like a video image, seemingly glowing with radiation. Within it float elusive, visionary images—a toppled gladiolus, a knotted rope, a field of blocks, an Egyptian funeral barque.

This X-ray world is a place of surreal disjunctions, where the ordinary solidity of daily life dissolves and reveals the transparency of human aspirations, the floating dreamscape of existence. Clemente, who has studied Hinduism in India, is tearing off the veils of illusion. These paintings let you in slowly, refusing to tell stories. Effortless and deep, they finally fulfill the promise of Clemente's early years.

The Ryman show is a case of contrasts. Working with Dia, Ryman designed the upstairs rooms to best display a sampling from the past two decades of his work, plus a few pieces that show how he emerged out of Abstract Expressionism. Everything is white on white, if not white on steel or sheet metal. (The walls are also white, as is the light coming through the windows.) The white-on-white object dissolves and merges with the wall so completely that your eye reaches the limits of its ability to distinguish picture from ground. A hallucinatory vapor seems to form around the work.

Ryman's textbook minimalism shares both the movement's classic objectives and its most serious problems. He has an undeniable gift for nuance—sometimes more precise, crisp, and satisfying than at other times. But he feels obliged to control even the tiniest visual detail around him, down to the little screws that attach the work to its support. This obsession with control shades over into preciousness. You want to shout—to break the sanctimonious silence. Minimalism makes small effects seem vast. What it can't do is reach beyond itself, toward the messier forms of transcendence. (548 West 22nd Street; through June 18.)

Robert Longo's NEW ABSTRACT SCULPTURES have evolved out of his recent experiments in performance and film. They seem more like stage sets, in fact, than sculpture—or perhaps props from a Flash Gordonesque serial. There is a "black planet" oozing black entrails, and a set of gold-leaved drums that spin in place on the wall. *The Fire Next Time* sets shards of burgundy Plexiglas into a wall of gray graphite. *Nostromo*, in homage to Joseph Conrad and European artist Jannis Kounellis (who now has a show at Mary Boone), uses piles of wood, brick, wool felt, and lead and copper, in a hard, slick mode that shares none of Kounellis's cranky poetry. It's a new direction, yet not that different from the dramatic cinematography of Longo's earlier, contorted figures. (Metro Pictures, 150 Greene Street; through November 5.)

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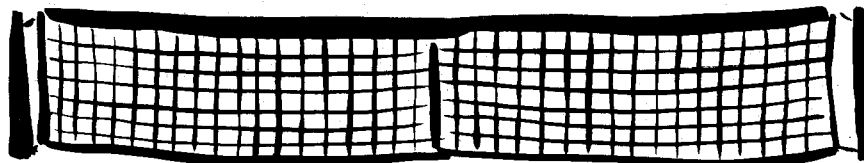
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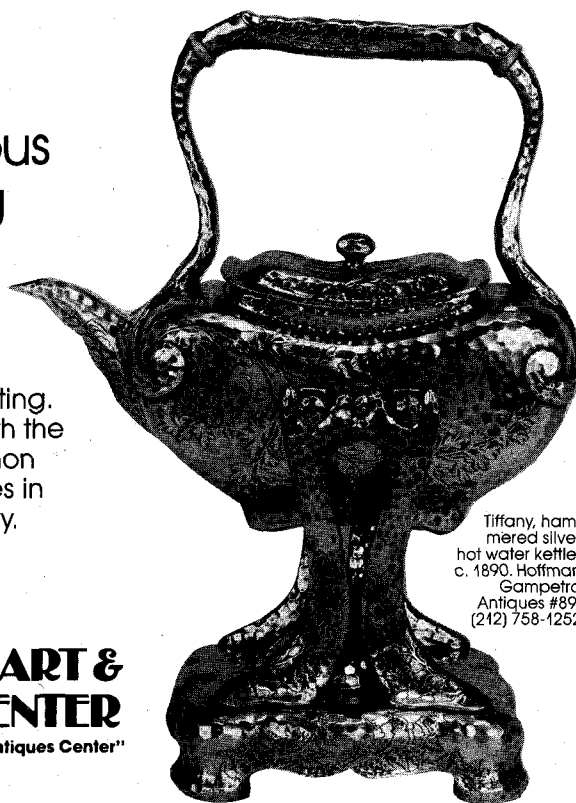
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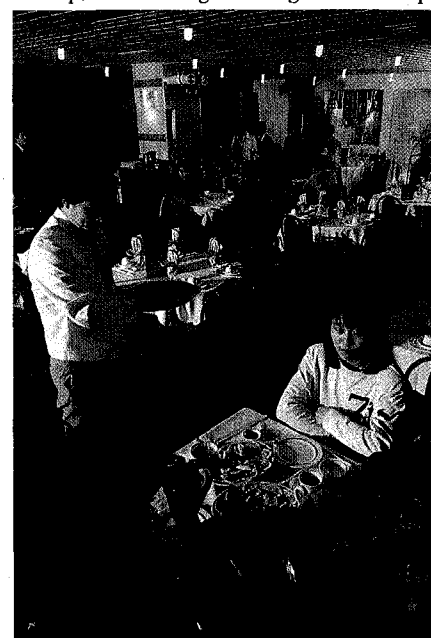
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lings with melt-in-your-mouth translucent skins (\$1.80 to \$3.50 per plate).

For breakfast, brunch, or lunch, fourteen different dishes from the dim sum carts—which roll continuously from 8 A.M. to 4 P.M.—come to a mere \$42 for three (including tax, tip, and coffee or tea). At night, there are some excellent Cantonese specialties, and dinner averages \$20 per person (including tax, tip, and beer) unless you go overboard.

The dining rooms are elegant by Chinatown standards, with marble walls, acres of mirrors, arcs of stained glass, miles of salmon-colored draperies, cloth-covered tables, and cloth napkins. Yes, it looks like Hong Kong—or a new hotel in Omaha. And don't be put off by the hostess with the walkie-talkie, who

resembles an airport security guard.

If you're having breakfast or brunch, go early: The crowds arrive by 9:30 on weekends. There are scores of dishes to try; just point if your waitress doesn't understand English. Taro cakes fried with bits of shrimp and scallions are a must, as are the warm rice-noodle rolls stuffed with shrimp or pork and bathed with soy sauce. Fresh scallops deliciously steamed in clamshells arrive atop curry-scented minced clams. While traditional pork dumplings were a tad tough, the tender nuggets of chicken steamed on mushroom cushions and tied with ribbons of leek were exceptionally tasty. China hands may opt for fish congee (rice soup) or braised duck feet, but wait long enough and crisp shrimp toast, fine fried rice, several types of dumplings, fried wontons, and egg rolls are sure to come rolling by.

Service ranges from attentive to frustrating, depending on how busy it gets. At breakfast, we ordered coffee but also got tea. At dinner, the captains hovered, changing plates after every course. The dinner menus (one is devoted to house specialties) are extensive, although appetizers are limited—stick to fried dumplings (\$1.75) with a juicy meat filling, and forget the dried-out barbecued spareribs (\$5.95) and the greasy spring roll (\$1.50).

Remember egg foo yung? Try it with pork (\$7.75) and you're in for a treat—these three eggy pancakes in savory brown sauce are a knockout; beef with oyster sauce, crunchy snow peas, and meaty mushrooms (\$7.95) is equally good. In addition to first-rate, juicy roast duck (\$11.50), order the terrific pork chow fun (\$6.25)—broad stir-fried rice noodles—or the special boneless chicken in sate sauce (\$8.75), cooked in paper envelopes (watch out for staples).

Avoid the spicy dishes and stick with seafood. Stir-fried crabs with ginger and scallions (\$8.75 on the menu, \$9.25 on the bill) are great if you don't mind picking out the shells. However, sweet-and-sour sea bass (\$13.50)—too red, too sweet—and gloppy bean curd with crab (\$10.50) disappointed us. In any restaurant this size (600 seats), the food can be uneven.

When I can't decide what else to eat, I cruise the dining room. That's how I spotted the crisp suckling pig (\$15, not listed on the English menu), braised squab with soy sauce (\$12.50), deep-fried oysters (\$9.25), and skinny, curried rice noodles called Singapore mai fun (\$6). I may never eat Sichuan again.

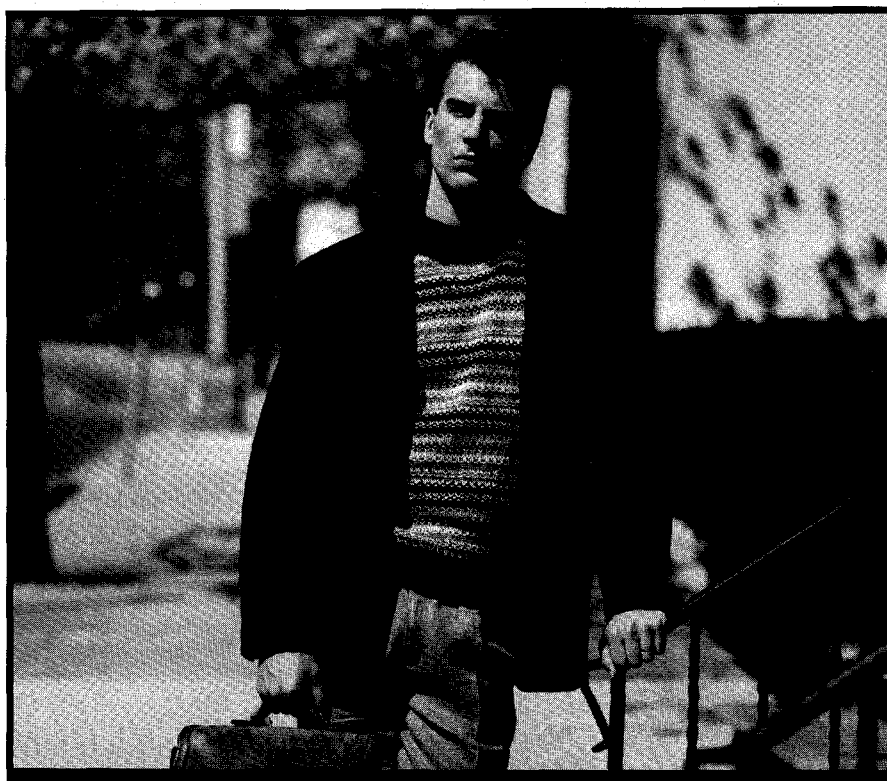
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BY LEONORE FLEISCHER

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THE ANNUAL HUDSON GUILD BOOK FAIR is very popular with *New York's* readers—not only because the bargains are terrific and there's always a chance of finding that elusive treasure but also because the proceeds from the fair benefit the Fulton Senior Center, Head Start, day-care centers, the homeless, and more. The fair runs from Thursday to Sunday. For the Thursday-evening preview, admission is \$3 and books cost twice the marked price. On Friday and Saturday, admission is free and you pay the price marked on books; on Sunday, admission is free and books are half that price. Over 65,000 new, used, and rare books, records, and decorative leather-bound volumes are on sale (most books cost between \$1 and \$5). *The Hudson Guild*, 441 W. 26th St. (760-9800); Thurs. 5-8 p.m., Fri. 1-8 p.m., Sat. 11 a.m.-5 p.m., and Sun. noon-5 p.m.; 10/20-23.

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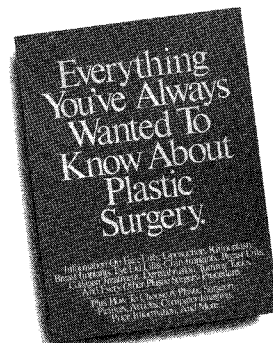
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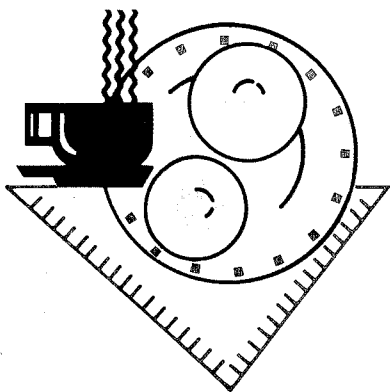
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A TO Z

ABERDEEN (WHICH SELLS YARNS AT wholesale to weavers and home-machine knitters) and Zamart (which sells yarns for hand-knitters and -crocheters) share quarters, and both are holding special sales. Aberdeen's yarns are sold on cones by the pound, including cotton, wool, metallic, and many blends and textures. The company also has exotic yarns like alpaca, mohair, cashmere, angora, and camelhair. For example (all prices per lb.): Shetland-poly blend, was \$3.95, or an undyed natural wool loop, was \$4.50, now \$2.95, cotton-rayon seed, was \$3.95, 2/6 acrylic-rayon blend, was \$3.50, turbo acrylics, were \$2.95, or variegated cotton chenille, was \$6.50, now \$1.95 each; poly seed, was \$2.95, now 95 cents; spun rayons, were \$2.95, now \$1.25; and more. Many of Zamart's yarns are sold in 50-g. balls and skeins: ABC cotton, was \$3.50, now \$1.75; Codina cotton ribbon, was \$5.95, now \$2.95; Phebe cotton-viscose-nylon, was \$5.45, now \$2.95; Vendome viscose-acrylic-mohair, was \$5.95, now \$3; Scaramouche mohair-wool, was

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Eighth Avenue and 54th Street, Broadway and 96th Street, Broadway and 3rd Street, Third Avenue and 88th Street

Mexican and continental specialties—\$8.95. Huevos rancheros or eggs Benedict. Complete brunch served in beautiful relaxed surroundings. There's no better way to recover from too much Saturday. Weekends from NOON to 5:00 P.M. All major credit cards.

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169 Columbus Avenue (between 67th and 68th Streets) 874-2280

"It makes dining out on Columbus Avenue an exhilarating experience."—*New York Magazine* ("On The Town"). The quintessential brunch for all New Yorkers, overlooking exciting Columbus Avenue. Prix fixe, \$12.50, includes complimentary cocktail. Piano. Saturday and Sunday, 11:30 A.M.-4:00 P.M. All major credit cards.

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HOTEL DORSET

30 West 54th Street, 247-7300

Maitre queux de France, Daniel Dunas, invites you to sample a selection of brunch classics and English country delicacies. Sundays, 11:30 A.M.-2:30 P.M. \$25.00 for adults, \$12.50 for children through age 12. Major credit cards.

IL BIANCO

1265 Third Avenue (between 72nd and 73rd Streets) 861-7700

Enjoy a complete à la carte brunch from 11:30 A.M.-4:00 P.M., featuring both Italian and contemporary American favorites. Upper East Side's only raised outdoor landscaped veranda. Dine in what has been called New York's most glamorous restaurant. Overlooking Third Avenue. All major credit cards.

LE PATIO AT HOTEL PARKER MERIDIEN

118 West 57th Street, 245-5000 (ext. 7119)

Superb French buffet includes hot and cold entrées, salads, cheeses, fresh fish specialties, and desserts. Monday-Saturday, 7:00-11:00 A.M.; Sunday, 7:30-11:00 A.M.; Lunch, Monday-Friday, NOON-2:30 P.M. Le Weekend Brunch, Saturday and Sunday, NOON-2:30 P.M. Major credit cards.

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SoHo's most unusual Sunday brunch setting—a working brewery! Bountiful buffet, \$12.95; complimentary cocktail, strawberry-pecan pancakes, red-flannel hash, smoked meats, eggs, homemade muffins, biscuits, and more. 11:30 A.M.-4:00 P.M. Major credit cards.

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349 West 46th Street, 262-3112

Sunday brunch, 1:00 P.M.-5:00 P.M. with Sol Yaged and All Stars. Traditional jazz nightly, Big Band Swing, Dixieland, Roaring 20's. Dancing. No cover. All credit cards.

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560 Third Avenue at 37th Street, 573-6093

Italian specialties and American brunch favorites. Raisin-filled panettone French toast and eggs à la carbonara are absolute winners. Prix fixe, \$12.50, includes cocktail, appetizer, and entrée. Saturday and Sunday, 11:30 A.M.-4:00 P.M. All major credit cards.

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An Educated Consumer

Stains on clothing are a problem, but with these care hints you can help the dry cleaner do a better job.

Sugar Oxidation Stains

Often when a beverage is spilled, the moisture is blotted up and there is no visible stain. But with the passage of time or exposure to heat a yellow or brownish stain appears, caused by the oxidation of sugar found in food or beverages. It's the same process that turns an apple core brown when exposed to air. Sugars must be removed at the spotting board first and then with cleaning solvents.

How Can You Help?

- Never put a garment away with spills or stains on it. Exposure to light or warmth of a closet can set a stain.
- Don't try home spot removal with either water or cleaning fluid without testing for colorfastness. Wet an unexposed area and blot dry to make sure color is fast.
- Never rub a stain, especially on silk. Blot the stain to avoid spreading it and damaging the fabric.
- Inform your drycleaner of any stains and procedures you have used even if invisible.
- Never apply heat. All stains should be completely removed before garments are pressed.

Where To Find Out More

This and other information is in a booklet "Trouble Spots" from the International Fabricare Institute of Silver Spring Md. They can't do individual mailings, but if you stop in at one of our stores we'll be delighted to give you a copy free of charge.

SYMS

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Manhattan (212) 791-1194

NEW JERSEY

Woodbridge (201) 826-4400
Paramus (201) 791-7422
Secaucus (201) 902-0300
Cherry Hill (609) 424-0884

\$6.95, now \$4; Shetland wool, was \$2.50, now \$1.75. Yarns in 100-g. balls and skeins include: Confetti cotton-rayon, was \$7.45, now \$3.50; Metisse cotton-viscose, was \$7.25, now \$3.75; Ruecca, wool homespun, was \$7.95; now \$4.50. Lurex yarns, were \$6.95-\$9.95 for 10-20 g., now \$4-\$5. Also, needlepoint and stitchery kits, now 40 percent off. Aberdeen takes cash only; Zamart accepts M.C., V., and checks. All sales final. *Aberdeen Yarn Company, 6 East 37th St. (889-8525); Mon.-Fri. 9 a.m.-5 p.m.; while stock lasts. Zamart, 6 East 37th St. (889-6631); Mon.-Fri. 10 a.m.-6 p.m. and Sat. 11 a.m.-4 p.m.; through 10/28.*

FOR BEAUTY

MANY POPULAR SERVICES FOR WOMEN are sharply reduced at this elegant salon in the Waldorf-Astoria Hotel. Shampoo, conditioning, haircut, and blow-dry, was \$75, now \$38; this package, plus a permanent, was \$160, now \$80; sunburst highlights and blow-dry, was \$95, now \$48; one-hour biogenic facial with masque, was \$50, now \$30; pedicure, was \$35, now \$20; full set of nail extensions (back-scratchers with manicure), was \$95, now \$48; full leg wax with bikini, was \$55, now \$38. An appointment is necessary. A.E., checks accepted. *Monique, 301 Park Ave., near 50th St. (752-1980); Mon.-Sat. 9 a.m.-6 p.m.; 10/24-11/19.*

GIFTS GALORE

THIS SHOWROOM FOR PRESTIGIOUS ITEMS, which sells corporate gifts in quantity, is not usually open to the public. But now you can find something for just about everybody on your list. For example: cigarette lighters in jewelry cases, retail \$16.95-\$80, here \$6.75-\$32; women's 18K-gold Concord wristwatch with pavé-diamond dial, retail \$8,890, here \$3,556; men's 18K-gold Centurion calendar watch, retail \$9,900, here \$3,960; women's small 18K-gold Mariner calendar watch, retail \$6,990, here \$2,796; Concord carriage clocks, retail \$450, here \$75; Bulova Mastermind world timekeeper, retail \$90, here \$25; Colibri pocket and pendant Swiss quartz watches in 18K-gold electroplate, retail \$135-\$175, here \$54-\$70; men's and women's Citizen Swiss quartz bracelet watches, retail \$210, here \$94.50. Also, Colibri traveling pocket timekeepers with business-card holder and alarm, retail \$39.50, here \$15.80; four-function calculator, retail \$49.95, here \$20; and more. M.C., V. accepted. Checks accepted as deposits only (merchandise held until they clear); all sales final. *Globemark Enterprises, Inc., 230 Fifth Ave., near 26th St., Room 1803 (725-3488); Mon.-Fri. 9:30 a.m.-6 p.m. and Sat. 11 a.m.-4 p.m.; 10/18-12/31.*

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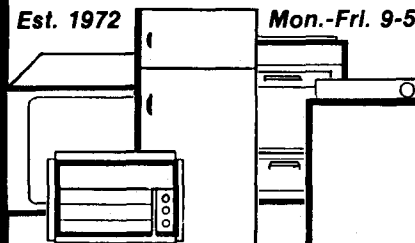
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A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 19

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MOVIES THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Through 10/25: *The Boxer and Death*. #2—Through 10/20: "Clara Bow and Company: It Girls, Flappers, Jazz Babies, and Vamps." 10/19: *The Broadway Melody*; *Show Girl in Hollywood*. 10/20: *Hoopla*; *Hula*; *My Lady of Whims*. 10/21-11/10: "Jazz on Screen." 10/21-23: *Jazz on a Summer's Day*; *Elevator to the Gallows*; *Jammin' the Blues*. 10/24: *Blues in the Night*; *Orchestra Wives*. 10/25: *The Sound of Miles Davis*; *Absolute Beginners*; *Steve Lacy: Lift the Bandstand*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). Through 12/1: "Forbidden Films: Banned, Censored, and Condemned." 10/19: *I am a Fugitive From a Chain Gang*; *Scarlet Street*. 10/20: *The Blackboard Jungle*; *Never on Sunday*. 10/21-22: *Frantic*; *The Tenant*. 10/23: *Accattone!*; *Death of a Friend*. 10/24: *The Last Waltz*; *Raging Bull*. 10/25: *Murder*; *Number 17*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). Through 10/20: *The Kiss*. Beg. 10/21: *Halloween IV: The Return of Michael Myers*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Wings of Desire*. #2—*Big Time*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Bird*. #2—*Crossing Delancey*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth ave. (674-6515). Through 10/20: *Running on Empty*. Opening 10/21: *Lair of the White Worm*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Imagine: John Lennon*. #2—Through 10/20: *Sweet Hearts Dance*. Opening 10/21: *Bat 21*. #3—*Alien Nation*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 10/19: *Forsaking All Others*; *Mannequin*. 10/20: *Repulsion*; *Obsession*. 10/21-22: *Cat on a Hot*

Tin Roof; *Night of the Iguana*. 10/23: *Rain*; *Of Human Bondage*. 10/24: *A Man and a Woman*; *Live for Life*.

9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 10/19-20: *The Apartment*; *Some Like it Hot*. 10/21-22: *Stormy Monday*; *Something Wild*. 10/23: *Dark Eyes*; *The Tenth Victim*. 10/24-25: *Koyaanisqatsi*; *Powagqatsi*.

10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Punchline*. #2—*Gorillas in the Mist*.

11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Matador*. #2—*A Winter Tan*. #3—Through 10/20: *Track 29*. Beg. 10/21: *The Thin Blue Line*. #4—Through 10/20: *Babette's Feast*. Beg. 10/21: *A Fish Called Wanda*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Crossing Delancey*. #2—*Married to the Mob*. #3—*Clara's Heart*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). Through 10/20: *Dead Ringers*. Beg. 10/21: *Mystic Pizza*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Gorillas in the Mist*.
23. **AMERICAN CLASSICS DRIVE-IN**—28th St. at 11th Ave. (564-4590). Film clips from fifties rock 'n' roll stars.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*The Accused*. #2—*Memories of Me*. #3—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Punchline*.
26. **MURRAY HILL**—34th St. at 3rd Ave. (689-6548). *Clara's Heart*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Punchline*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Clara's Heart*. #2—*Dead Ringers*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *Elvira: Mistress of the Dark*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Alien Nation*. #2—*Die Hard*. #3—Through 10/20: *Messenger of Death*. Beg. 10/21: *Bat 21*. #4—*The Kiss*. #5—*A Nightmare on Elm Street 4: The Dream Master*. #6—*Coming to America*.

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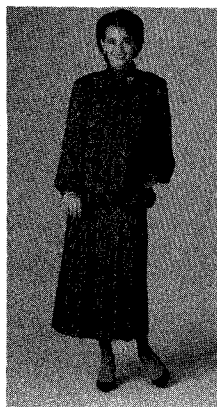
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SELECTED ITEMS

MOVIES

34. **EMBASSY 1**—Broadway bet. 46th–47th Sts. (757-2408) *Bull Durham*.
35. **MOVIELAND**—Broadway at 47th St. (757-8320). *Gorillas in the Mist*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th–48th Sts. (730-7262) *Betrayed*. **EMBASSY 3**—Who Framed Roger Rabbit. **EMBASSY 4**—Married to the Mob.
37. **CINE**—Seventh Ave. bet. 47–48th Sts. (398-1720). #1—Midnight Run. #2—Through 10/20: Moon Over Parador. Beg. 10/21: Coming to America.
40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 10/20: Under the Earth. Beg. 10/21: Without a Clue.
41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ*.
42. **EASTSIDE CINEMA**—Third Ave. bet. 55th–56th Sts. (755-3020). *The Kiss*.
43. **CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *Imagine: John Lennon*. **CARNEGIE SCREENING ROOM**—(757-2131). *Boyfriends and Girlfriends*.
44. **SUTTON**—57th St. east of Third Ave. (759-1411). Through 10/20: Bull Durham. Beg. 10/21: Things Change.
45. **FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). "21st International Tournee of Animation."
46. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). Through 10/20: Tucker: The Man and His Dream. Beg. 10/21: Little Dorrit.
47. **BIOGRAPH**—57th St. east of Broadway (582-4582). "Romantic Comedies of the Thirties, Forties, and Fifties." 10/19: *Tovarich*; *A Royal Scandal*. 10/20–22: *The Awful Truth*; *It's a Wonderful World*. 10/23–24: *You Can't Take it With You*; *I Love You Again*. 10/25–26: *The Voice of the Turtle*; *The More the Merrier*.
48. **GOTHAM**—Third Ave. bet. 57th–58th Sts. (759-2262). Through 10/20: *Dead Ringers*. Beg. 10/21: *Mystic Pizza*.
49. **PLAZA**—58th St. east of Madison Ave. (355-3320). *Bird*.
50. **PARIS**—58th St. west of Fifth Ave. (688-2013). *Another Woman*.
51. **D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). Through 10/20: *Big*. Beg. 10/21: *Lair of the White Worm*.
52. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Clara's Heart*. #2—*Alien Nation*.
53. **BARONET**—Third Ave. at 59th St. (355-1663). *Madame Sousatzka*. **CORONET**—Punchline.
54. **CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Crossing Delancey*.
55. **CINEMA I**—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Imagine: John Lennon*. #2—Through 10/20: *Sweet Hearts Dance*. Beg. 10/21: *Bat 21*.
61. **BEEKMAN**—Second Ave. at 66th St. (737-2622). *Gorillas in the Mist*.
62. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*. #2—*Memories of Me*.
63. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Crossing Delancey*.
64. **LOEWS TOWER EAST**—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused*.
65. **UA EAST**—First Ave. at 85th St. (249-5100). *Punchline*.
66. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Alien Nation*. #2—Through 10/20: *Who Framed Roger Rabbit*. Beg. 10/21: *Mystic Pizza*.
67. **LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*The Kiss*. #2—*Die Hard*.

61st Street and Above, West Side

80. **LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *The Accused*.
81. **LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay*. #2—*The Thin Blue Line*. #3—*Red Sorghum*.
82. **CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Hotel Terminus*. #2—*Hotel Terminus*.
83. **REGENCY**—Broadway bet. 67th–68th Sts. (724-3700). *Gorillas in the Mist*.
85. **LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Bird*. #2—*Imagine: John Lennon*. #3—*Memories of Me*. #4—*Crossing Delancey*. #5—Through 10/20: *The Kiss*. Beg. 10/21: *Without a Clue*. #6—*A Fish Called Wanda*.
87. **METRO CINEMA**—Broadway bet. 99th–100th Sts. (222-1200). #1—*Punchline*. #2—*Dead Ringers*.
88. **COLUMBIA CINEMA**—Broadway bet. 103rd–104th Sts. (316-6660). Through 10/20: *Married to the Mob*. Beg. 10/21: *Halloween VI: The Return of Michael Myers*.
89. **OLYMPIA CINEMAS**—Broadway bet. 106th–107th Sts. (865-8128). #1—*Clara's Heart*. #2—*Alien Nation*.
90. **HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master*. #2—*Alien Nation*; *The Kiss*. #3—*Tougher Than Leather*. #4—*Die Hard*; *Elvira: Mistress of the Dark*.
91. **NOVA**—Broadway nr. 147th St. (862-5728). #1—*Alien Nation*. #2—Through 10/20: *The Kiss*. Beg. 10/21: *Halloween IV: The Return of Michael Myers*.
92. **COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*The Kiss*. #2—*Alien Nation*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.50; senior citizens \$2.75; children \$1.75. Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii and Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). \$4. Through 11/11: "Independent America: New Film 1978–88." 10/19 at 1:30: *Displaced Person and Cooperation of the Parts*, dir. Dan Eisenberg; at 3: *Ornette: Made in America*, dir. Shirley Clarke. 10/20 at 1:30: (See 10/19 at 1:30); at 3: *Chan is Missing*, dir. Wayne Wang. 10/21 at 2: *Five Year Diary*, dir. Anne Robertson; at 8: *Mongrelid, the Oneers, Yolanda, the Cult of the Cubicles*, dir. George Kuchar. 10/22 at 10:15: *Five Year Diary*, dir. Anne Robertson; at 2: *The Cup and the Lip*, dir. Warren Sonbert; *Sorted Details*, dir. Charles Wright; *Crisis in Utopia*, dir. Ken Ross; at 4:30: *Zoe Beloff will screen Nightmare Angel; Born in Flames*, dir. Lizzie Borden; at 8: *Money*, dir. Henry Hills; *New York Portrait and Chapter One*, dir. Peter Hutton; *Stranger Than Paradise*, dir. Jim Jarmusch. 10/25 at 10:15: (See 10/22 at 10:15); at 12:30: *Light Years and Red Shift*, dir. Gunvor Nelson; at 2:30: *Untitled*, dir. Ernie Gehr.

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). \$5. 10/19 at 6: *Cabaret* (1972), dir. Bob Fosse, with Liza Minnelli and Michael York; at 7: *Bruce Elder No. 5: Consolations, Part I: The Fugitive Gods* (1988). 10/20 at 4: *Little Fugitive* (1953), dir. Morris Engel; at 5: "Essential Cinema #14": includes *Pasht* (1965); *Blue White, Blood's Tone, Vein* (1965), dir. Stan Brakhage; at 6:30: *Hearts of the World* (1918), dir. D. W. Griffith; at 7: Screenings by Bruce Elder. 10/21 at 7: "Hollis Frampton No. 7": includes *Summer Solstice* (1974) and *Straights of Magellan* (1974). 10/22 at 6: *Shoulder Arms: A Dog's Life* (1918), dir. Chaplin; at 8: *Georg* (1964), dir. Stanton Kaye; *David Holtzman's Diary* (1967), dir. Jim McBride; at 8:30: "Hollis Frampton No. 8." 10/23 at 5 and 7: *Jour de Fete* (1949), dir. Jacques Tati; at 7:30: "Hollis Frampton No. 7"; at 9: *Blind Husband* (1918), dir. Erich von Stroheim. 10/24 at 5 and 7: *Mr. Hulot's Holiday* (1953), dir. Jacques Tati; at 8:30: *True Heart Susie* (1919), dir. D. W. Griffith; at 9: "Hollis Frampton No. 9." 10/25 at 5 and

9:30: *Mon Oncle* (1958), dir. Jacques Tati; at 7: "Hollis Frampton No. 8"; at 9: *Broken Blossoms* (1919), dir. D. W. Griffith.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 11/5: "Min Joong Video Program," a selection of recent videotapes from Korea include *The Sang Kyeidong Olympics* (1987); *Funeral Ceremonies* (1988); *Agriculture is the Foundation of a Nation* (1988); *We Never Can Be Two* (1988); and *Homes Apart* (1988).

BAHAI CENTER—53 E. 11th St. (567-6447). \$2.50. 10/22 at 7:30: *The Red Shoes* (1948), dir. Michael Powell and Emeric Pressburger, with Moira Shearer.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). \$3; senior citizens \$2; students \$1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922-1984)." 10/23 at 2: *Kuhle Wampe* (1932), dir. Slatan Dudow; at 3:45: *The Merchant of Four Seasons* (1972), dir. Rainer Werner Fassbinder.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). \$5. 10/19: "Features From Hungary": *Flowers of Reverie*, dir. Laszlo Lugossy. 10/20 at 7: *Four Flies on Gray Velvet*, dir. Dario Argento. 10/21 at 8: "In Person: Peter Herwitz," screenings include *In Blue and Far Away* (1983), *Portrait in Light*, *Edge of Water*, and *The Cradles*. 10/22 at 8: "David Ehrenstein Presents": *Desert Fury* (1947). 10/23 at 8: "Animation Oddities and Grotesqueries": *Jabberwocky* (1973), dir. Jan Svankmajer; *The Nose* (1963), dir. Alexander Alexieff; *The Mascot* (1934), dir. Ladislav Starevitch. 10/24 at 7: "New York City": *Mean Streets* (1973), dir. Martin Scorsese, with Robert De Niro and Harvey Keitel. 10/25 at 7: "Special Night": films for and about Nicaragua. Through 11/19: "Films for Kids." 10/23 at 11 a.m.: "Old and New": *Peter's Chair*, *The Street*, *Chick, Chick, Chick*, and *Spring of Life*.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50. 10/19 at 2, 6, and 8:45: *Mauvais Sang* (1986), dir. Leos Carax, with Denis Lavant and Juliette Binoche.

GLOBAL VILLAGE—454 Broome St. (966-7526). \$5. Through 11/18: "The Endangered Documentary and Other Species." 10/21 at 8: *Environment Under Fire*, dir. Mark Dworkin and Josh Karliner; *Cafe Nica: Portrait From Nicaragua*, dir. John Knoop.

JAPAN SOCIETY—333 E. 47th St. (752-3015). \$6; members, senior citizens, and students, \$4.50. Through 11/18: "New Films From Japan." 10/21 at 6:30 and 8:30: *Twilight of the Cockroaches* (1987), dir. Hiroaki Yoshida.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1-6. Through 10/29: "New Work Series." Screenings include *Witness the Butthole Surfers* (1988), Dir. Jem Cohen and Adam Cohen; *Off Limits* (1988), dir. Rea Tajiri; *The Neighborhood on the BPM 112*; *Whole: I Dreamed Another Man Dreamed Me* (1987), dir. Robert Beck; *The A Ha! Experience* (1988), dir. Julie Zando.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults \$4, students \$3, under 13 and seniors \$2. Wed.-Sat. noon-5, Tue. noon-8. Through 11/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break": 10/19 at 12:15: "That Was the Week That Was" and "Not Necessarily the News." 10/20-21: "The Smothers Brothers Comedy Hour." 10/25-26: "The Jonathan Winters Show" and "Robin Williams: An Evening at the Met." "Saturday Screenings for Children," 10/22 at 12:30 and 3: "Mister Rodger's Neighborhood" and "Dr. Seuss's the Cat in the Hat." Through 11/5: "Television Specials": 10/22 at 12:30: "The Fabulous Fifties."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 10/20 at 2:30: "The Terence Davies Trilogy" *Children* (1976), *Madonna and Child* (1980), *Death and Transfiguration* (1983); at 6: "The Bill Douglas Trilogy": *My Childhood* (1972), *My Ain Folk* (1973), *My Way Home* (1977). 10/21 at 2:30: (See 10/20 at 6); at 6: *That'll Be the Day* (1974), dir. Claude Whatham, with David Essex. 10/22 at 1: (See 10/21 at 6); at 3: *It Happened Here* (1966), dir. Kevin Brownlow and Andrew Mollo, with Pauline Murray; at 5: *Winstanley* (1975), dir. Brownlow and Mollo, with Miles Halliwell. 10/23 at 2: *The Reckoning* (1969), dir. Jack Gold, with Nicol Williamson; at 5: *Rita, Sue, and Bob Too* (1986), dir. Alan Clarke, with Michelle Holmes. 10/24 at 2:30: (See 10/23 at 2); at 6: *A Pri-*



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vate Enterprise (1975), dir. Peter K. Smith, with Sal-
mann Peer. 10/25 at 2: (See 10/22 at 3 and 5); at 6:
Four in the Morning (1965), dir. Anthony Simmons,
with Judi Dench. Titus Theater 2: 10/20 at 3 and 6:
"What's Happening?": How to Prevent Nuclear War
(1987), dir. Liane Brandon; Family Gathering (1988),
dir. Lise Yasui. 10/23 at 2:30 and 5:30: "A History of
Camera Movement": Le Weekend (1967), dir. Jean-
Luc Godard. 10/24 at 6:30: "Cineprobe": an evening
with Vincent Grenier includes a screening of I.D.
10/25 at 3 and 6: "A History of Camera Movement":
All My Life (1966), dir. Bruce Baillie, Castro Street
(1966), dir. Baillie, Pluto (1967), dir. James Herbert,
Wavelength (1967), dir. Michael Snow.

NEW COMMUNITY CINEMA—423 Park Ave., Hunting-
ton, N.Y. (516-423-7653). \$5; senior citizens
(Sun.-Thu.) \$3; under 16, \$2.50. 10/19 at 8: The
Thin Blue Line (1988, U.S.), dir. Errol Morris. 10/20
at 8: Anita, Dances of Vice (1987, West Germany), dir.
Rosa von Praunheim, who will be present for the
screening. 10/21-22 at 8 and 10:15, 10/23 at noon,
3:30, 5:45, and 8, and 10/24-25 at 8: The Thin Blue
Line.

NEW SCHOOL FOR SOCIAL RESEARCH—66 W. 12th St.
(741-8903). "22nd Annual New York Expo." 10/22
at 7: new, independent animation films; at 8:30: narra-
tive films. 10/23 at 1: experimental films; at 3: docu-
mentary films.

NEW YORK PUBLIC LIBRARY—Donnell Library Cen-
ter, 20 W. 53rd St. (621-0609). Free. 10/13 at noon:
"Viewpoint...Appalshop": 10/20 at noon: "View-
point...Appalshop": Coalmining Women (1982), dir.
Elizabeth Barret; Coalminer: Frank Jackson (1971), and
Lord and Father (1983), dir. Joe Gray; at 6: "Meet the
Makers—Film": Harriette Arnou, dir. Herbie Smith.
10/25 at noon: "Slavic Month": Ashes and Diamonds
(1958), dir. Andrzej Wajda; 2:30: Moonlighting (1982),
dir. Jerzy Skolimowski, with Jeremy Irons.

PERFORMANCE SPACE 122—150 First Ave., at 9th St.
(477-5288). \$8. 10/19 at 9: "Reel Time": Optic Nerve
(1985), dir. Barbara Hammer; Boytown (1987), dir.
Jeff Preiss; Kapital (1982), dir. Keith Sanborn; A Public
Appearance and a Statement (1987), dir. Sanborn; and
Blonde Voodoo (1985), dir. Ela Troyano.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5;
senior citizens and students \$4. Through 10/27,
nightly except Mon. at 6 and 10:10: "Two Films
From the Best of Hong Kong Cinema": The Last Em-
peror, dir. Li Han Hsiang. Through 10/20, nightly ex-
cept Mon. at 8: A Promise (1987).

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-
Corona Park, Queens (718-592-2405). Free with
museum admission. 10/22 at 2: Night Mail (1936), dir.
Barry Watt; Grontor Trawler (1934), dir. Edgar Anstey;
Industrial Britain (1933), dir. Robert Flaherty.

THEATER THREE—412 Main St, Port Jefferson (516-
473-0136). \$3. 10/24 at 8: Madame Rosa (1977), dir.
Moshe Mizrahi, with Simone Signoret.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-
0537). Free with museum admission. "1988-89 New
American Film and Video Series." Through 11/13:
"Scrutable Images: Chinatown Demystified," screen-
ings include Chan is Missing (1981), dir. Wayne
Wang; Family Gathering (1988), dir. Lise Yasui and
Ann Tegnell; Nisei Soldier: Standard Bearer for an Exiled
People (1984), dir. Loni Ding; and Bowery Movement
(1988), dir. Tom Tam.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave.
(547-2444). #1—Elvira: Mistress of the Dark. #2—The
Kiss. #3—Alien Nation.

101. AMERICAN—East Ave. at Metropolitan Ave.
(828-3322). #1—Die Hard. #2—Imagine: John Lennon.
#3—The Accused; The Kiss. #4—Memories of Me.

102. CITY—2081 Bartow Ave. in Co-op City (379-
4998). #1—The Accused. #2—Alien Nation.

103. DALE—W. 231st St. at Broadway (884-5300).
#1—Gorillas in the Mist. #2—The Accused.

104. DOVER—Boston Rd. at E. 174th St. (542-3511).
Through 10/20: The Kiss. Beg. 10/21: Halloween IV:
The Return of Michael Myers.

106. INTERBORO—E. Tremont Ave. nr. Bruckner
Blvd. (792-2100). #1—Alien Nation. #2—Gorillas in
the Mist. #3—Through 10/20: Elvira: Mistress of the
Dark. Beg. 10/21: Mystic Pizza. #4—The Kiss.

- 107. KENT**—E. 167th St. nr. Grand Concourse (538-4000). Through 10/20: *The Kiss*. Beg. 10/21: *Halloween IV: The Return of Michael Myers*.
- 108. LOEWS PARADISE**—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street 4: The Dream Master*. #2—*Elvira: Mistress of the Dark*. #3—*The Kiss*. #4—*The Accused*.
- 109. PALACE**—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.
- 110. RIVERDALE**—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.
- 111. VALENTINE**—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Alien Nation*. #2—Through 10/20: *Alien Nation*. Beg. 10/21: *Halloween IV*. #3—*Die Hard*.
- 112. WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Kiss*. #2—*Punchline*. #3—*Crossing Delancey*. #4—*Die Hard*. #5—*Clara's Heart*. #6—*Memories of Me: Messenger of Death*. #7—*A Fish Called Wanda*. #8—*A Nightmare on Elm Street 4: The Dream Master*. #9—*Dead Ringers*. #10—*Alien Nation*. #11—*Gorillas in the Mist*. #12—*Married to the Mob*. #13—*Elvira: Mistress of the Dark; The Accused*.

BROOKLYN

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- 200. ALPINE**—Fifth Ave. at 69th St. (748-4200). #1—*Crossing Delancey*. #2—*Clara's Heart*. #3—*Gorillas in the Mist*. #4—*Dead Ringers*. #5—*The Accused*. #6—*A Fish Called Wanda*. #7—*Die Hard*.
- 203. BROOKLYN HEIGHTS**—Henry St. at Orange St. (596-7070). #1—Through 10/20: *Running on Empty*. Beg. 10/21: *Without a Clue*. #2—*Alien Nation*.
- 204. CANARSIE**—Ave. L at E. 93rd St. (251-0700). #1—*The Kiss*. #2—*Gorillas in the Mist*. #3—*Alien Nation*.
- 206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—*Crossing Delancey*. #2—*Memories of Me: The Accused*.
- 207. COLISEUM**—Fourth Ave. at 52nd St. (492-7707). #1—*ckt* #2—*Elvira: Mistress of the Dark*. #3—*A Fish Called Wanda*. #4—*Heartbreak Hotel*.
- 208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—*Alien Nation*. #2—*The Kiss*.
- 209. DUFFIELD**—Duffield St. at Fulton St. (624-3591). #1—*Alien Nation*. #2—*Die Hard*.
- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Alien Nation*. #2—*Elvira: Mistress of the Dark*. #3—*Punchline*. #4—*Imagine: John Lennon; Memories of Me*. #5—*The Kiss*.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Elvira: Mistress of the Dark*. #2—*Alien Nation*. #3—*The Kiss*. #4—*Coming to America*.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—*Die Hard*. #2—*Clara's Heart*. #3—*Crossing Delancey*. #4—*Alien Nation*.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Imagine: John Lennon*. #2—*Punchline*. #3—*The Kiss*. #4—*Gorillas in the Mist*. #5—*Memories of Me*.
- 215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K (763-3000). #1—*The Accused*. #2—*Memories of Me*.
- 216. LOEWS METROPOLITAN**—Fulton St. at Jay St. (875-4024). #1—*The Kiss*. #2—*The Accused*. #3—*A Nightmare on Elm Street 4: The Dream Master*. #4—*Elvira: Mistress of the Dark*.
- 217. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—*The Kiss*. #2—*Memories of Me*. #3—*Elvira: Mistress of the Dark*.
- 218. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—*Alien Nation*. #2—*Punchline*. #3—Through 10/20: *Gorillas in the Mist*. Beg. 10/21: *Bat 21*. #4—Through 10/20: *Imagine: John Lennon*. Beg. 10/21: *Halloween IV*.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—Through 10/20: *Imagine: John Lennon*. Beg. 10/21: *Things Change*. #2—*Alien Nation*. #3—*Crossing Delancey*. #4—*Punchline*. #5—*Clara's Heart*. #6—*Memories of Me*. #7—*Gorillas in the Mist*. #8—*The Accused*. #9—*Punchline*.

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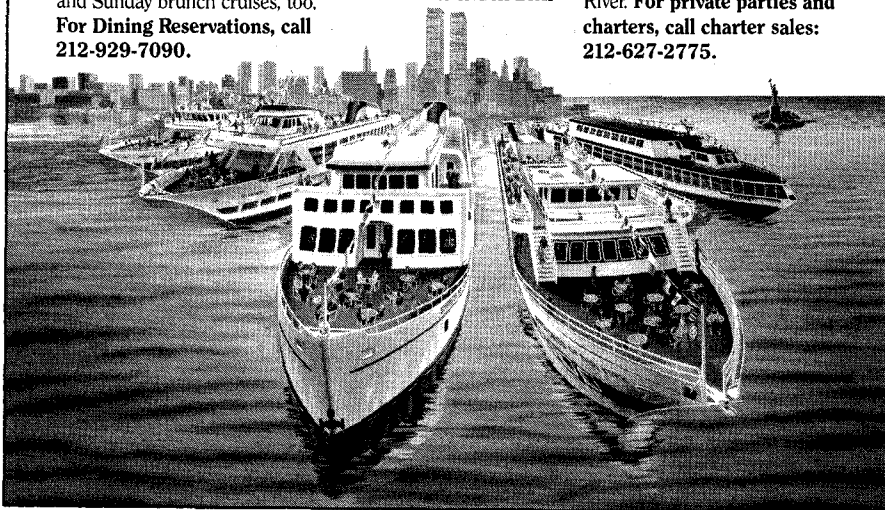
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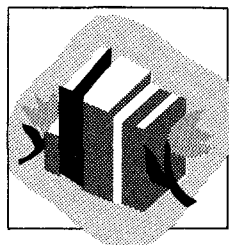
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MOVIES

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*. #2—*The Accused*. #3—*The Kiss*. #4—*Alien Nation*. #5—Through 10/20: *Elvira: Mistress of the Dark*; *Married to the Mob*. Beg. 10/21: *Halloween IV: The Return of Michael Myers*. #6—*Gorillas in the Mist*.

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Gorillas in the Mist*. #2—*Punchline*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Kiss*. #2—*Alien Nation*. #3—*Elvira: Mistress of the Dark*. #4—*Dead Ringers*. #5—*A Nightmare on Elm Street 4: The Dream Master*; *Messenger of Death*.

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 10/20: *Clara's Heart*. Beg. 10/21: *Halloween IV*. #2—*The Kiss*. #3—*Alien Nation*. #4—*Punchline*. #5—*The Accused*. #6—Through 10/20: *Crossing Delancey*. Beg. 10/21: *Bat 21*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey*. #2—*Memories of Me*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 10/20: *Imagine: John Lennon*. Beg. 10/21: *Without a Clue*. #2—*Punchline*. #3—Through 10/20: *Gorillas in the Mist*. Beg. 10/21: *Bat 21*. #4—*The Accused*.

303. CORONA—PLAZA—(639-7722). *Betrayed*.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—*Punchline*. #2—*Alien Nation*. #3—*Clara's Heart*. #4—*Married to the Mob*. #5—*Gorillas in the Mist*. #6—*The Accused*. #7—*The Kiss*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Gorillas in the Mist*. #2—*Elvira: Mistress of the Dark*. #3—Closed for renovations.

306. FLUSHING—UA QUARTET—(359-6777). #1—*Alien Nation*. #2—*The Kiss*. #3—*A Fish Called Wanda*. #4—Through 10/20: *Elvira: Mistress of the Dark*. Beg. 10/21: *Mystic Pizza*.

307. FLUSHING—UTOPIA—(454-2323). #1—*Memories of Me*. #2—*Gorillas in the Mist*.

308. FOREST HILLS—CINEMART—(261-2244). #1—*A Fish Called Wanda*. #2—*Running on Empty*.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Clara's Heart*. #2—*Dead Ringers*. #3—*Punchline*.

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey*. #2—*Imagine: John Lennon*.

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Memories of Me*.

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Alien Nation*. #2—*Die Hard*. #3—*The Kiss*. #4—*Elvira: Mistress of the Dark*.

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Married to the Mob*. #2—*Running on Empty*. #3—*Midnight Run*. #4—*The Kiss*. #5—*A Fish Called Wanda*; *Punchline*.

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Accused*. #2—*Big*. #3—*Die Hard*. #4—*Alien Nation*. #5—*Gorillas in the Mist*. #6—*Elvira: Mistress of the Dark*. #7—*Imagine: John Lennon*.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Gorillas in the Mist*. #2—*Running on Empty*.

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Elvira: Mistress of the Dark*. #2—*The Kiss*. #3—*Alien Nation*.

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Memories of Me*. #2—*The Accused*. #3—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*. #4—*Gorillas in the Mist*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Alien Nation*. #2—*Punchline*. #3—*Imagine: John Lennon*.

320. REGO PARK—DRAKE—(457-4002). Through 10/20: *Who Framed Roger Rabbit*. Beg. 10/21: *A Fish Called Wanda*.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Punchline*. #2—*Gorillas in the Mist*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*. #2—*Memories of Me*.

401. NEW DORP—HYLAN—(351-6601). #1—*The Accused*. #2—*Punchline*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Punchline*. #2—*Imagine: John Lennon*. #3—*Crossing Delancey*. #4—*Gorillas in the Mist*. #5—*Memories of Me*. #6—*Alien Nation*. #7—*Clara's Heart*. #8—*The Accused*. #9—*The Kiss*. #10—*Elvira: Mistress of the Dark*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 10/20: *Die Hard*. Beg. 10/21: *Betrayed*.

502. BETHPAGE—MID-ISLAND—(796-7500). Program Unavailable.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Punchline*. #2—*Alien Nation*. #3—*Crossing Delancey*. #4—*Imagine: John Lennon*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A Fish Called Wanda*. #2—*Alien Nation*; *Gorillas in the Mist*. #3—*The Kiss*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Accused*. #2—*Crossing Delancey*. #3—*Imagine: John Lennon*. #4—*Punchline*. #5—*Gorillas in the Mist*. #6—*Imagine: John Lennon*. #7—*Punchline*. #8—*Gorillas in the Mist*.

506. GREAT NECK—SQUIRE—(466-2020). #1—*Crossing Delancey*. #2—*The Kiss*. #3—*Imagine: John Lennon*.

507. HEWLETT—HEWLETT—(791-6768). *Eight Men Out*.

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Who Framed Roger Rabbit*. #2—*Betrayed*.

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Memories of Me*. #2—*The Accused*. #3—*Alien Nation*. #4—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*. #5—*Gorillas in the Mist*. #6—Through 10/20: *Dead Ringers*. Beg. 10/21: *Bat 21*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Betrayed*. #2—*Punchline*. #3—*Elvira: Mistress of the Dark*; *Heartbreak Hotel*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Big*. #2—*Tucker: The Man and His Dream*.

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda*. #2—*Memories of Me*. #3—*The Accused*. #4—*The Kiss*. #5—*Married to the Mob*. #6—*Gorillas in the Mist*.

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/20: *Die Hard*. Beg. 10/21: *A Fish Called Wanda*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Alien Nation*. #2—*Die Hard*. #3—*Married to the Mob*. #4—*The Kiss*.

515. MALVERNE—TWIN—(599-6966). #1—*A Fish Called Wanda*. #2—*Tucker: The Man and His Dream*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Gorillas in the Mist*. #2—*Alien Nation*. #3—*The Accused*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Memories of Me*. #2—*The Kiss*. #3—*Alien Nation*. #4—*Clara's Heart*. #5—*Crossing Delancey*. #6—*Imagine: John Lennon*. #7—*Gorillas in the Mist*. #8—*Who Framed Roger Rabbit*. #9—*Punchline*.

518. MASSAPEQUA—PEQUA—(799-6464). *The Accused*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Memories of Me*. #2—*Gorillas in the Mist*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Married to the Mob*. #2—Program Unavailable.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*A Fish Called Wanda*. #2—*Moon Over Parador*.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Running on Empty*. #2—*Imagine: John Lennon*. #3—

Memories of Me. #4—*A Fish Called Wanda.* #5—*Coming to America.* Tucker: *The Man and His Dream.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Gorillas in the Mist.* #2—*Memories of Me.* #3—*The Accused.* #4—*Clara's Heart.* #5—*A Fish Called Wanda.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Imagine: John Lennon.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 10/20: *Married to the Mob.* Beg. 10/21: *Without a Clue.* #2—*Punchline.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Crossing Delancey.* #2—*Crossing Delancey.* #3—*Clara's Heart.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Punchline.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Punchline.* #3—*Coming to America.* #4—*Dead Ringers.* #5—*Memories of Me; Married to the Mob.* #6—*Elvira: Mistress of the Dark.* #7—*Imagine: John Lennon; Betrayed.* #8—*A Nightmare on Elm Street 4: The Dream Master; A Fish Called Wanda.* #9—*Tougher Than Leather.* #10—*Gorillas in the Mist.* #11—*Crossing Delancey.* #12—*Clara's Heart.* #13—*The Accused; The Kiss.*

531. WANTAGH—WANTAGH—(781-6969). *Midnight Run.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Alien Nation.* #2—*The Kiss.* #3—*Cocktail.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Heartbreak Hotel.* #2—*Big.* #3—*Alien Nation.* #4—*Alien Nation.* #5—*The Last Temptation of Christ.* #6—Through 10/20: *Who Framed Roger Rabbit.* Beg. 10/21: *Things Change.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. North.* #2—*A Time to Remember; Bagdad Cafe.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Kiss.* #2—*Imagine: John Lennon.* #3—*Alien Nation.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 10/20: *Dead Ringers.* Beg. 10/21: *Halloween IV: The Return of Michael Myers.* #2—*The Accused.* #3—*Gorillas in the Mist.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Memories of Me.* #2—*Crossing Delancey.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Alien Nation.* #2—*The Kiss.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Elvira: Mistress of the Dark.* #2—*Big.* #3—*Die Hard.* #4—*Gorillas in the Mist.* #5—*Punchline.* #6—*Memories of Me.* #7—*The Kiss.* #8—*A Fish Called Wanda.* #9—*A Nightmare on Elm Street 4: The Dream Master.* #10—*Crossing Delancey.* #11—*ckct; The Accused.* #12—*Alien Nation; Imagine: John Lennon.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Punchline.* #3—*Clara's Heart.* #4—*Memories of Me.* #5—*A Fish Called Wanda.* #6—*Alien Nation.* #7—*Gorillas in the Mist.* #8—*Imagine: John Lennon.* #9—*Married to the Mob.* #10—*Elvira: Mistress of the Dark.* #11—*Crossing Delancey.* #12—*The Accused; The Kiss.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Gorillas in the Mist.* #2—*Punchline.* #3—*Imagine: John Lennon.* #4—*Memories of Me.* #5—*The Accused.* #6—*Crossing Delancey.* #7—*The Kiss.* #8—*Alien Nation.*

611. CORAM—PINE—(698-6442). #1—*Betrayed.* #2—*Married to the Mob.* #3—*Die Hard.* #4—*Big.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Crossing Delancey.* #2—*Gorillas in the Mist.* #3—*Punchline.* #4—*The Accused.* #5—*Clara's Heart.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Memories of Me.* #2—Through 10/20: *A Fish Called Wanda.* Beg. 10/21: *Mystic Pizza.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Crossing Delancey.* #2—*Punchline.* #3—Through 10/20: *Imagine: John Lennon.* Beg. 10/21: *Without a Clue.* #4—*Gorillas in the Mist.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Accused.*

618. ISLIP—ISLIP—(581-5200). #1—*Gorillas in the Mist.* #2—*The Accused.* #3—*Alien Nation.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Alien Nation.*

620. LINDENHURST—LINDENHURST—(888-5400). *Big.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Memories of Me.* #2—*Running on Empty.* #3—*Alien Nation.* #4—*Eight Men Out.* #5—*Punchline; Married to the Mob.* #6—*Gorillas in the Mist; The Kiss.*

623. NORTHPORT—NORTHPORT—(261-8600). *Big.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Elvira: Mistress of the Dark.* #2—*The Accused.* #3—Through 10/20: *Die Hard.* Beg. 10/21: *Mystic Pizza.* #4—*Alien Nation.* #5—*Dead Ringers.* #6—Through 10/20: *Imagine: John Lennon.* Beg. 10/21: *Bat 21.* #7—*Crossing Delancey.* #8—*Gorillas in the Mist.* #9—*Memories of Me.* #10—*A Fish Called Wanda.* #11—*The Kiss.* #12—*Married to the Mob.* #13—*Punchline.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *A Fish Called Wanda.* **WEST**—Through 10/20: *Dead Ringers.* Beg. 10/21: *Without a Clue.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 10/20: *Shame.* Beg. 10/21: *The Thin Blue Line.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Running on Empty.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Punchline.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Alien Nation.* #2—*Crossing Delancey.* #3—*Memories of Me.* #4—*The Kiss.* #5—*Imagine: John Lennon.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Memories of Me.* #2—*The Accused.* #3—*Gorillas in the Mist.*

636. WEST ISLIP—TWIN—(669-2626). #1—*A Fish Called Wanda.* #2—Through 10/20: *Married to the Mob; Midnight Run.* Beg. 10/21: *Without a Clue.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Accused.* #2—*Memories of Me.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 10/20: *Gorillas in the Mist.* Beg. 10/21: *Without a Clue.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 10/20: *Big.* Beg. 10/21: *Mystic Pizza.* #2—Through 10/20: *A Fish Called Wanda.* Beg. 10/21: *Memories of Me.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Punchline.* #2—*The Kiss.* #3—*Gorillas in the Mist.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 10/20: *A Fish Called Wanda.* Beg. 10/21: *Without a Clue.* #2—*Punchline.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—Through 10/20: *A Fish Called Wanda.* Beg. 10/21: *The Accused.* #3—*Gorillas in the Mist.* #4—*Alien Nation.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Kiss.* #2—*Punchline.* #3—*Clara's Heart.* #4—*The Accused.* #5—*Imagine: John Lennon; A Fish Called Wanda.* #6—*Memories of Me.* #7—*Die Hard.* #8—*Gorillas in the Mist.* #9—*Alien Nation.* #10—*Crossing Delancey.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Crossing Delancey.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Imagine: John Lennon.* #2—*Punchline.* #3—*Alien Nation.* #4—Through 10/20: *Gorillas in the Mist.* Beg. 10/21: *Halloween IV: The Return of Michael Myers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 10/20: *Running on Empty.* Beg. 10/21: *Without a Clue.* #2—*Gorillas in the Mist.* #3—*Punchline.* #4—*Alien Nation.* #5—*The Accused.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*A Fish Called Wanda.* #2—*The Kiss.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Alien Nation.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.* #4—*The Kiss.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Elvira: Mistress of the Dark.* #2—*Big.* #3—Through 10/20: *Dead Ringers.* Beg. 10/21: *Betrayed.*

#4—Through 10/20: *Heartbreak Hotel.* Beg. 10/21: *The Accused.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Memories of Me.*

718. RYE—RYE RIDGE—(939-8177). #1—*Memories of Me.* #2—Through 10/20: *The Accused.* Beg. 10/21: *Without a Clue.*

720. SCARSDALE—PLAZA—(725-0078). Through 10/20: *Midnight Run.* Beg. 10/21: *Married to the Mob.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—Through 10/20: *Sweet Hearts Dance.* Beg. 10/21: *The Kiss.* #2—*Imagine: John Lennon.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Dead Ringers.* #2—Through 10/20: *Heartbreak Hotel.* Beg. 10/21: *A Fish Called Wanda.* #3—*Clara's Heart.* #4—*Memories of Me.*

723. YONKERS—MOVELAND—(793-0002). #1—*Crossing Delancey.* #2—Through 10/20: *Die Hard.* Beg. 10/21: *Without a Clue.* #3—Through 10/20: *Sweet Hearts Dance.* Beg. 10/21: *Things Change.* #4—*The Accused.* #5—Through 10/20: *Imagine: John Lennon.* Beg. 10/21: *Bat 21.* #6—*Alien Nation.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Patty Hearst.* #2—*Heartbreak Hotel.* #3—*Alien Nation; The Kiss.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Alien Nation.* #2—Through 10/20: *Gorillas in the Mist.* Beg. 10/21: *Bat 21.* #3—*Memories of Me.* #4—*Punchline.* #5—*The Kiss.* #6—Through 10/20: *Crossing Delancey.* Beg. 10/21: *Halloween IV: The Return of Michael Myers.* #7—*Imagine: John Lennon.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 10/20: *Die Hard.* Beg. 10/21: *Big.* #2—Through 10/20: *Dead Ringers.* Beg. 10/21: *A Fish Called Wanda.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Memories of Me.* #2—*Married to the Mob.* #3—*Moon Over Parador.* #4—*A Fish Called Wanda.* #5—*Clara's Heart.*

755. NEW CITY—TOWN—(634-5100). #1—*The Accused.* #2—*Memories of Me.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Alien Nation.* #2—*Imagine: John Lennon.*

757. NYACK—CINEMA EAST—(358-6631). *Big; Without a Clue.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Accused.* #2—*Punchline.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Alien Nation.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Coming to America.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Dead Ringers.* #2—*Gorillas in the Mist.*

763. STONY POINT—9 W—(942-0303). *Who Framed Roger Rabbit.*

764. SUFFERN—LAFAYETTE—(357-6030). *Coming to America.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*Punchline.* #2—*Memories of Me.* #3—*Crossing Delancey.*

802. DANBURY—CINEMA—(748-2923). #1—*Clara's Heart.* #2—*The Accused.*

803. DANBURY—PALACE—(748-7496). #1—*Alien Nation.* #2—*Imagine: John Lennon.* #3—*A Fish Called Wanda; The Kiss.*

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—*Program Unavailable.*

808. GREENWICH—PLAZA—(869-4030). #1—*Crossing Delancey.* #2—*Memories of Me; Clara's Heart.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Punchline.* #2—*Memories of Me.*

812. RIDGEFIELD—CINEMA—(438-3338). *A Fish Called Wanda; Big Top Pee-Wee.*

Notes

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MOVIES

- 813. SOUTH NORWALK—SONO**—(866-9202). Through 10/20: *Boyfriends and Girlfriends*. 10/21-24: *Pascali's Island*. 10/25-27: *High Season*.
814. SPRINGDALE—STATE—(325-0250). *Who Framed Roger Rabbit*.
815. STAMFORD—AVON—(324-9205). #1—*Alien Nation*. #2—*Die Hard*.
816. STAMFORD—CINEMA—(324-3100). #1—*Punchline*. #2—*Imagine: John Lennon*. #3—*Dead Ringers*.
817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Accused*. #2—*The Kiss*.
818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Alien Nation*. #2—*Die Hard*. #3—*A Nightmare on Elm Street 4: The Dream Master*. #4—*Betrayed*. #5—*Running on Empty*. #6—*Married to the Mob*.
819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Accused*. #2—*Crossing Delancey*. #3—*Imagine: John Lennon*; *A Fish Called Wanda*.
822. WILTON—CINEMA—(762-5678). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—*The Kiss*. #2—*Gorillas in the Mist*. #3—*Punchline*.
901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Gorillas in the Mist*. #2—Through 10/20: *Dead Ringers*. Beg. 10/21: *Who Framed Roger Rabbit*.
902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Punchline*. #2—*Memories of Me*; *Imagine: John Lennon*. #3—*Gorillas in the Mist*. #4—*Alien Nation*. #5—*Clara's Heart*. #6—*Crossing Delancey*. #7—*Elvira: Mistress of the Dark*. #8—*The Accused*. #9—*Die Hard*.
903. JERSEY CITY—STATE—(653-5200). #1—*Alien Nation*. #2—*The Kiss*. #3—Beg. 10/21: *Memories of Me*. Beg. 10/21: *Bat 21*. #4—Through 10/20: *Die Hard*. Beg. 10/21: *Halloween V: The Return of Michael Myers*.
904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dead Ringers*. #2—*The Kiss*. #3—*A Fish Called Wanda*. #4—*Imagine: John Lennon*. #5—*Married to the Mob*. #6—*Elvira: Mistress of the Dark*. #7—*Memories of Me*. #8—*Alien Nation*.
905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Accused*. #2—*Punchline*. #3—*Gorillas in the Mist*. #4—*Crossing Delancey*. #5—*Die Hard*. #6—*Clara's Heart*.
906. WEST NEW YORK—MAYFAIR—(865-2010). *A Fish Called Wanda*.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). *Die Hard*.
911. BLOOMFIELD—ROYAL—(748-3555). #1—*Tougher Than Leather*; *A Nightmare on Elm Street 4: The Dream Master*. #2—*The Kiss*.
912. CEDAR GROVE—CINEMA 23—(239-1462). *Alien Nation*.
913. IRVINGTON—CASTLE—(372-9324). #1—*Who Framed Roger Rabbit*. #2—*Elvira: Mistress of the Dark*.
914. LIVINGSTON—COLONY—(992-0800). *Gorillas in the Mist*.
915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Memories of Me*.
916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist*. #2—Through 10/20: *Married to the Mob*. Beg. 10/21: *Without a Clue*.
917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Memories of Me*. #2—*Gorillas in the Mist*. #3—Through 10/20: *A Fish Called Wanda*; Beg. 10/21: *Without a Clue*.
918. MONTCLAIR—WELLMONT—(783-9500). #1—*Imagine: John Lennon*. #2—*Who Framed Roger Rabbit*. #3—*Memories of Me*.
919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob*. #2—*Punchline*.
920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Punchline*. #2—Through 10/20: *Clara's Heart*. Beg. 10/21: *Things Change*. #3—Through 10/20: *Dead Ringers*. Beg. 10/21: *Bat 21*.

- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Crossing Delancey*. #2—*Alien Nation*. #3—Through 10/20: *Elvira: Mistress of the Dark*. Beg. 10/21: *The Accused*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Who Framed Roger Rabbit*.
931. CRANFORD—CRANFORD—(276-9120). #1—*Gorillas in the Mist*. #2—*Memories of Me*.
932. ELIZABETH—ELMORA—(352-3483). *Who Framed Roger Rabbit*.
933. LINDEN—QUAD—(925-9787). #1—*Gorillas in the Mist*. #2—*Alien Nation*. #3—*Who Framed Roger Rabbit*. #4—*The Kiss*.
935. UNION—LOST PICTURE SHOW—(964-4497). Program Unavailable.
936. UNION—UNION—(686-4373). #1—*The Accused*. #2—*Imagine: John Lennon*.
937. WESTFIELD—RIALTO—(232-1288). #1—*Alien Nation*. #2—*Punchline*. #3—Through 10/20: *Sweet Hearts Dance*. Beg. 10/21: *Bat 21*.
938. WESTFIELD—TWIN—(654-4720). #1—*A Fish Called Wanda*. #2—*Running on Empty*.

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600). #1—*Alien Nation*. #2—*The Kiss*.
951. CLOSTER—CLOSTER—(768-8800). *Eight Men Out*.
952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused*. #2—*Gorillas in the Mist*. #3—*A Fish Called Wanda*. #4—*Imagine: John Lennon*.
953. EMERSON—TOWN—(261-1000). #1—*The Accused*. #2—*Married to the Mob*.
954. FAIR LAWN—HYWAY—(796-1717). #1—*The Accused*. #2—*Gorillas in the Mist*.
955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.
956. FORT LEE—LINWOOD—(944-6900). #1—*Crossing Delancey*. #2—*Alien Nation*.
958. OAKLAND—TWIN—(337-4478). #1—*The Kiss*. #2—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Halloween IV: The Return of Michael Myers*.
959. PARAMUS—CINEMA 35—(845-5070). Program Unavailable.
961. PARAMUS—BERGEN MALL—(845-4449). *The Last Temptation of Christ*.
962. PARAMUS—ROUTE 4—(487-7909). #1—*Crossing Delancey*. #2—*Married to the Mob*. #3—*The Accused*. #4—*Memories of Me*. #5—*Dead Ringers*. #6—*Clara's Heart*. #7—*Gorillas in the Mist*. #8—*Die Hard*. #9—*The Kiss*. #10—*Punchline*.
963. PARAMUS—ROUTE 17—(843-3830). #1—*Elvira: Mistress of the Dark*. #2—*Imagine: John Lennon*. #3—*Alien Nation*.
964. RAMSEY—CINEMA—(825-2090). *Alien Nation*.
966. RIDGEFIELD PARK—RIALTO—(641-0617). *Married to the Mob*.
967. RIDGEWOOD—WARNER—(444-1234). #1—*Punchline*. #2—*The Accused*. #3—*Dead Ringers*. #4—*Married to the Mob*.
968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Sweet Hearts Dance*. #2—*Running on Empty*.
969. TEANECK—MOVIE CITY—(836-3334). #1—*Alien Nation*. #2—*Who Framed Roger Rabbit*; *Elvira: Mistress of the Dark*. #3—*A Fish Called Wanda*; *Babette's Feast*.
970. TENAFLY—CINEMA 4—(871-8889). #1—*Gorillas in the Mist*. #2—*Memories of Me*. #3—*Running on Empty*. #4—*Punchline*.
971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Memories of Me*. #2—*Gorillas in the Mist*. #3—Through 10/20: *A Fish Called Wanda*. Beg. 10/21: *Without a Clue*.
972. WESTWOOD—PASCACK—(664-3200). #1—*Alien Nation*. #2—*Imagine: John Lennon*. #3—*Punchline*. #4—*Punchline*.

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be unsuitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

THE ACCUSED—(1 hr. 55 min.; 1988) A young district attorney defends the victim of a devastating assault and brings to trial the witnesses who let the crime happen. With Jodie Foster and Kelly McGillis. Screenplay by Tom Topor. Dir. Jonathan Kaplan. R. 24, 64, 80, 101, 102, 103, 108, 112, 200, 206, 215, 216, 219, 220, 300, 302, 304, 314, 317, 401, 406, 505, 509, 512, 516, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 635, 638, 705, 706, 709, 715, 718, 723, 755, 759, 802, 817, 819, 902, 905, 921, 936, 952, 953, 954, 962, 967

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. 7, 33, 52, 66, 89, 90, 91, 92, 100, 102, 106, 111, 111, 112, 203, 204, 208, 209, 210, 211, 213, 218, 219, 220, 222, 300, 304, 306, 312, 314, 316, 318, 406, 503, 504, 509, 514, 516, 517, 532, 533, 533, 600, 604, 606, 608, 610, 618, 619, 621, 625, 634, 705, 706, 708, 709, 714, 723, 724, 724, 756, 760, 803, 815, 818, 902, 903, 904, 912, 921, 933, 937, 950, 956, 963, 964, 969, 972

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Reviewed in this issue. PG. 50

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. 11, 969

BAT 21—(1 hr. 45 min.; 1988) The true story of an officer forced to parachute into enemy territory during the Vietnam War. With Gene Hackman, Danny Glover, and Jerry Reed. Screenplay by William C. Anderson and George Gordon. Dir. Peter Markle. R. 6, 33, 60, 509, 723, 724, 903, 920, 937

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with him, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. (9/5/88) R. 36, 303, 501, 510, 530, 611, 715, 818

★ **BIG**—(1 hr. 44 min.; 1988) A twelve-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a calculating company player, sets her cap for him because he's a man on the way up. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. 51, 314, 511, 533, 606, 611, 700, 715, 725

BIG TIME—(1 hr. 27 min.; 1988) A "musicotheatrical" presentation in which scenes from Tom Waits's songs are transformed into dramatic vignettes. Written by Tom Waits and Kathleen Brennan. With Michael Blair, Ralph Carney, and Waits. Dir. Chris Blum. 4

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without doubt the darkest feature film in the history of American movies. Grottolike jazz clubs and murky apartments, bebop as the ultimate night music, and all that. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's clever, nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. Parker's solos have been extracted from his old recording sessions and mixed with modern backup. (10/10/88) R. 5, 49, 85

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, Léa (Sophie Renoir), and Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks

the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. 43, 813

THE BOXER AND DEATH—(1 hr. 47 min.; 1988) In German and Czech, Eng. subtitles. A prisoner in a German concentration camp, formerly a boxer, is allowed to live as long as he serves as the camp commander's sparring partner. With Stefan Kvietik and Manfred Krug. Screenplay by Jozef Hen, Tibor Vichta, and Peter Solan. Dir. Solan. 1

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. 20, 26, 31, 52, 89, 112, 200, 213, 219, 300, 304, 309, 406, 517, 524, 527, 530, 608, 612, 706, 722, 753, 802, 808, 902, 903, 920, 962

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. 37, 101, 211, 523, 530, 761, 764

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. 5, 20, 54, 63, 85, 112, 200, 206, 213, 219, 300, 301, 310, 406, 503, 505, 506, 517, 524, 527, 527, 530, 603, 606, 608, 610, 612, 616, 625, 705, 706, 707, 723, 724, 801, 808, 819, 902, 905, 921, 956, 962

DEAD RINGERS—(1 hr. 55 min.; 1988) For a while, David Cronenberg's movie feels like the most sophisticated horror comedy ever made. In Toronto, identical twins Elliot and Beverly Mantle (both played by Jeremy Irons), brilliant gynecologists, run a fertility clinic. The swinish Elliot seduces the beautiful actress Claire (Genevieve Bujold), a ravishing masochist, then turns her over to morose Bev, who falls in love with her (Claire doesn't know, at first, that she is sleeping with two men). When Bev, getting closer to the neurotic Claire, begins to take drugs, he becomes addicted; quickly, he goes over the edge and begins to menace his patients' genitals with gleaming surgical instruments. Elliot, who shares his blood system, goes over the edge too. The film loses its debonair cool (which is formidable in the beginning) and becomes

claustrophobic and even rather stupid. There is a disgusting, utterly predictable *Liebestod* at the end. But see it for the first hour. Jeremy Irons gives his first witty performance (he should do fancy trash more often), and Bujold is marvelous. Photographed in icy silver-fox colors. (10/3/88) R. 21, 31, 48, 87, 112, 200, 222, 312, 509, 530, 601, 625, 627, 715, 722, 725, 762, 816, 901, 904, 920, 962, 967

DIE HARD—(2 hr. 7 min.; 1988) A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains \$650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund*, who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. 33, 67, 90, 101, 111, 112, 200, 209, 213, 306, 312, 314, 406, 501, 513, 530, 606, 608, 611, 625, 706, 723, 725, 806, 815, 818, 902, 903, 905, 910, 962

EIGHT MEN OUT—(1 hr. 44 min.; 1988) John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. Eight members of the great White Sox team, unpaid only in their loathing of the club owner, who underpaid them and treated them like chattel, conspired with gamblers to throw the World Series to Cincinnati. The players never realized the enormity of what they were doing—undermining a central American faith. They were more stupid than corrupt, and, in the end, they weren't even paid off properly by the gamblers. Sayles, a circumspect director, never gets to the meat of his subject, the psychology of betrayal and self-betrayal. His fear of melodrama may just be a fear of drama. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers. (9/19/88) PG. 507, 621, 951

ELVIRA: MISTRESS OF THE DARK—(1 hr. 36 min.; 1988) The cult TV hostess is waylaid in a small New England town. With Elvira, W. Morgan Sheppard, and Jeff Conaway. Written by Sam Egan, John Paragon, and Cassandra Peterson. Dir. James Signorelli. PG-13. 32, 90, 100, 108, 112, 207, 210, 211, 216, 217, 220, 222, 305, 314, 316, 508, 510, 530, 606, 608, 625, 715, 902, 904, 913, 921, 963, 969

A FISH CALLED WANDA—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stuturer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) 24, 62, 85, 112, 200, 207, 306, 308, 313, 317, 320, 400, 504, 508, 509, 512, 513, 515, 521, 523, 524, 530, 606, 608, 613, 625, 627, 631, 636, 700, 703, 705, 706, 711, 714, 722, 725, 753, 803, 812, 819, 904, 906, 917, 938, 952, 958, 969, 971

GORILLAS IN THE MIST—(2 hr. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Barwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox.

With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. 10, 22, 32, 61, 83, 90, 100, 103, 106, 108, 112, 112, 200, 204, 207, 210, 211, 214, 216, 217, 218, 219, 220, 220, 221, 222, 302, 304, 305, 305, 307, 314, 314, 315, 316, 317, 322, 406, 504, 505, 505, 508, 509, 510, 512, 516, 517, 519, 524, 530, 530, 601, 606, 606, 608, 608, 610, 612, 616, 618, 621, 625, 625, 635, 639, 702, 705, 706, 708, 709, 715, 724, 762, 900, 901, 902, 902, 904, 905, 913, 914, 916, 917, 921, 931, 933, 952, 954, 962, 963, 969, 970, 971

HEARTBREAK HOTEL—(1 hr. 30 min.; 1988) A "rock and roll fable" about a young man who kidnaps Elvis and brings him home as a present to his mother. With Charlie Schlatter, Tuesday Weld, and David Keith. Written and directed by Chris Columbus. PG-13. 207, 510, 533, 715, 722, 724, 818

HOTEL TERMINUS—(4 hr. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal (four-and-one-half-hour) documentary by Marcel Ophuls, director of *The Sorrow and the Pity*, is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court convicted in 1987 of "crimes against humanity." Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, investigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. Among the people interviewed are victims of Barbie's interrogations, friends, business associates, Barbie's attorney in France (Jacques Verges), and many others. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88) 82

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. 7, 43, 60, 85, 101, 210, 214, 218, 219, 302, 310, 314, 318, 406, 503, 505, 505, 506, 517, 523, 524, 530, 532, 600, 606, 608, 610, 616, 625, 634, 706, 708, 721, 723, 724, 756, 803, 816, 819, 902, 904, 918, 936, 952, 963, 972

THE KISS—(1 hr. 38 min.; 1988) A supernatural thriller about an aunt who tries to transfer demonic possession to her niece through a fatal kiss. With Joanna Pacula and Meredith Salenger. Written by Stephen Volk and Tom Ropelewski. Dir. Pen Densham. R. 3, 6, 33, 42, 67, 85, 91, 92, 100, 101, 104, 106, 107, 108, 112, 204, 208, 210, 211, 214, 216, 217, 220, 222, 300, 304, 306, 312, 313, 316, 406, 504, 506, 512, 514, 517, 530, 532, 600, 604, 606, 608, 610, 621, 625, 634, 702, 706, 711, 714, 721, 724, 724, 803, 817, 900, 903, 904, 911, 933, 950, 958, 962

LAIR OF THE WHITE WORM—(1 hr. 34 min.; 1988) Excavations at a small English village turn up some very strange discoveries. With Amanda Donohoe, Catherine Oxenberg, and Sammi Davis. Written and directed by Ken Russell. R. 6, 51

THE LAST TEMPTATION OF CHRIST—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous, Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must will his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, stranded and awaiting the Word. The movie is fiercely, dauntingly exotic, yet familiar

at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. 41, 533, 961

LITTLE DORRIT—(6 hrs.; 1988) Consisting of two three-hour-long films, "Nobody's Fault" and "Little Dorrit's Story," this is a classic retelling of Dickens's story of the hapless Arthur Clennam and the strong-willed Amy Dorrit. With Derek Jacobi, Alec Guinness, and Joan Greenwood. Adapted for the screen and directed by Christine Edzard. G. 46

MADAME SOUSATZKA—(2 hr. 2 min.; 1988) A strict piano teacher, who believes that classic piano playing is a necessary part of a cultured lifestyle, fights against the encroaching problems of modern London. With Shirley MacLaine, Navin Chowdhry, and Peggy Ashcroft. Written by Ruth Prawer Jhabvala and John Schlesinger. Dir. Schlesinger. PG-13. 53

MARRIED TO THE MOB—(1 hr. 43 min.; 1988) Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic cache. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie. (8/15/88) R. 20, 88, 112, 220, 304, 313, 508, 512, 514, 520, 526, 530, 608, 611, 621, 625, 631, 634, 636, 720, 753, 904, 916, 919, 953, 962, 966, 967, 968

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. 11

MEMORIES OF ME—(1 hr. 44 min.; 1988) A New York heart surgeon travels to Los Angeles to come to terms with his comical father. With Billy Crystal, Alan King, and JoBeth Williams. Written by Eric Roth and Billy Crystal. Dir. Henry Winkler. PG-13. 24, 62, 85, 101, 112, 206, 210, 214, 215, 217, 219, 301, 307, 311, 317, 400, 406, 509, 512, 517, 519, 523, 524, 530, 603, 606, 608, 610, 613, 621, 625, 634, 635, 638, 700, 706, 716, 718, 722, 724, 753, 755, 801, 808, 809, 902, 903, 904, 915, 917, 918, 931, 962, 970, 971

MYSTIC PIZZA—(1 hr. 42 min.; 1988) A coming-of-age drama about three young women working in a pizza shop in the small town of Mystic, Connecticut. With Annabeth Gish, Julie Roberts, and Lili Taylor. Screenplay by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Dir. Donald Petri. R. 21, 48, 66, 613, 700

PATTY HEARST—(1 hr. 48 min.; 1988) According to Nicholas Kazan, who wrote the screenplay, and Paul Schrader, who directed the movie, Patty Hearst was a cipher who survived her ordeal precisely because she had no feelings—no self—to violate. But this is a self-defeating conception—there's nothing to build a movie around. In addition, Schrader's stylized, semi-surreal treatment of Patty's incarceration in a closet distances us from her. Later, when she becomes an apparently willing member of the Symbionese Liberation Army, she shoots, robs banks, and hides out, but she remains a complete blank. Could anyone really be as boring as this Patty Hearst? Nothing spontaneous or deeply felt bursts out of her. William Forsythe, as the sad "General Teko," who wanted to be black, has a few comic moments. The rest is boring. (9/26/88) R. 724

PUNCHLINE—(2 hr. 3 min.; 1988) Tom Hanks well cast as an egotistical young comic who works off his hostility on the audience; Sally Field miserably miscast as a New Jersey housewife dying to perform. Field is certainly convincing as a woman who can't tell a joke, but when Tom Hanks teaches her how to be funny and she begins (onscreen) to get laughs, she still puts pauses in her lines, as if she were explaining the jokes, and casts agonized glances at the audience, almost begging people not to punch her. Field sinks the movie

like a stone. David Seltzer, who both wrote and directed, started out to make a film about stand-up comedy, and wound up making a movie about how nice everyone is. Seltzer, an up-from-TV-movies person, is a nobility junkie. A good performance by Mark Rydell as the smarmy owner of the club where the two principals and other aspiring comics perform. (10/10/88) R. 10, 25, 30, 53, 65, 87, 106, 112, 210, 214, 218, 219, 221, 300, 302, 304, 309, 313, 318, 322, 401, 406, 503, 505, 510, 517, 517, 526, 528, 530, 606, 608, 610, 612, 616, 621, 625, 633, 702, 703, 706, 708, 709, 724, 759, 801, 809, 816, 900, 902, 905, 919, 920, 937, 962, 967, 970, 972, 972

RED SORGHUM—(1 hr. 31 min.; 1988) Reviewed in this issue. 81

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) It takes a certain shamelessness to sell some sixties radicals as the ultimate American family, but that's what writer Naomi Foner and director Sidney Lumet have done. The Popes (Judd Hirsch and Christine Lahti), having blown up a napalm lab fifteen years ago (a janitor was blinded by the accident), have been living underground, fleeing the FBI, ever since. But the moral of the movie seems to be that the family that flees together stays together. The Popes are loving and responsible, and have great values. They have reached a crisis point, however. Their older son, Danny (River Phoenix), who has somehow picked up superlative musical skills, has the chance of a Juilliard scholarship, but his going to school would mean that the family, staying underground, might not see him again. All of this is worked out with great emotional fullness. (9/26/88) PG-13. 203, 308, 313, 315, 523, 621, 631, 709, 938, 970

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) Reviewed in this issue. 81

SWEET HEARTS DANCE—(1 hr. 41 min.; 1988) Married man Don Johnson finds that the settled life isn't all it's cracked up to be, while his best friend, Jeff Daniels, is falling in love for the first time. With Susan Sarandon and Elizabeth Perkins. Screenplay by Ernest Thompson. Dir. Robert Greenwald. R. 7, 60, 219, 309, 514, 721, 723, 937

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. 11, 44, 81, 533, 630, 723, 920

THINGS CHANGE—(1 hr. 40 min.; 1988) An immigrant takes a murder rap for a Mafia boss in return for a secluded life on a fishing boat in Sicily. With Don Ameche and Joe Mantegna. Screenplay by Shel Silverstein and David Mamet. Dir. Mamet. PG. 44, 533, 723, 920

TOUGHER THAN LEATHER—(1 hr. 33 min.; 1988) An action-adventure starring the rap group Run D.M.C. With Jenny Lumet and Jam Master Jay. Screenplay by Rick Rubin and Ric Menello. Dir. Rubin. PG. 90, 530, 911

TRACK 29—(1 hr. 36 min.; 1988) A woman married to a miniature-railroad fanatic comes face to face with her fantasies when a man who may be her long-lost son enters her life. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. 11

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy sur-

face of an American dreamer—a wildly enthusiastic showman who saw the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. (8/22/88) PG. 46, 511, 601, 523

THE 21ST INTERNATIONAL TOURNEE OF ANIMATION—(2 hr. 10 min.; 1988) A collection of contemporary animation from around the world. 45

UNDER THE EARTH—(1 hr. 45 min.; 1988) In Spanish, Eng. subtitles. The true story of a German family who lived underground for two years to hide from the Nazis. With Oscar Ferrigno and Gabriel Rovito. Written and directed by Beda Docampo Feijoo and Juan Bautista Stagnaro. R. 40

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-film noir style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. 66, 320, 533, 714, 763, 814, 901, 913, 918, 930, 932, 933, 969

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longeurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) 4

A WINTER TAN—(1 hr. 31 min.; 1988) The detailed, and sometimes explicit, portrait of a New York schoolteacher's sexual adventures in Mexico. With Jackie Burroughs and Erando Gonzalez. Written by Jackie Burroughs. Dir. Burroughs, Louis Clark, John Frizzell, John Walker, and Aerlyn Weissman. 11

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. 24, 40, 62, 85, 203, 220, 317, 400, 509, 526, 616, 627, 636, 703, 709, 718, 723, 757, 916, 917, 971

REVIVALS

ABSOLUTE BEGINNERS—(1 hr. 47 min.; 1986) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the overlit set are a few good performers—Ray Da-

vies, of the Kinks, and David Bowie, who tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. 1

ACCATONE!—(2 hr.; 1961) In Italian, Eng. subtitles. The late Pier Paolo Pasolini's first directorial effort, adapted by him from his novel *Una Vita Violenta*, about the sordid life of a pimp in a Roman slum. The film has one or two gripping scenes. With Franco Citti and Franca Pasut. 2

THE APARTMENT—(2 hr. 5 min.; 1960) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script, and good performances from Edie Adams, Ray Walston, and Jack Kruschen. Dir. Billy Wilder. 9

CAT ON A HOT TIN ROOF—(1 hr. 58 min.; 1958) Tennessee Williams's drama of a southern family thrown into emotional upheaval and bitter soul-searching—despite all this excess, it's utterly absorbing. With Elizabeth Taylor, Paul Newman, and Burl Ives. Dir. Richard Brooks. 8

THE LAST WALTZ—(1 hr. 55 min.; 1978) A stunningly filmed record of the Band's 1976 farewell concert, counterpointed offstage by their reminiscences about life on the road. Featuring a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Van Morrison, Neil Young, Neil Diamond, Muddy Waters, Eric Clapton, and Ringo Starr. Dir. Martin Scorsese. 2

NEVER ON SUNDAY—(1 hr. 31 min.; 1960) In English and Greek, Eng. subtitles. Melina Mercouri stars in this witty, bawdy, and thoroughly enjoyable comedy about an American do-gooder in Greece who sets out to reform a local prostitute. Dir. Jules Dassin. 2

THE NIGHT OF THE HUNTER—(1 hr. 33 min.; 1955) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. 8

RAGING BULL—(2 hr. 10 min.; 1980) Martin Scorsese's portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly. 2

REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically macabre fable of a *parisienne* so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve. At times terrifying and grisly, but Polanski's storytelling has hypnotic grace. 8

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as Bennett's other man. 2

SOME LIKE IT HOT—(1 hr. 59 min.; 1959) Billy Wilder's great comedy about men in drag has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. 9

THE TENANT—(2 hr. 5 min.; 1976) Roman Polanski directed and stars in this unusual tale of horror about a young man in Paris who moves into an apartment in which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. 9

THE TENTH VICTIM—(1 hr. 32 min.; 1965) In Italian and English, Eng. subtitles. In the twenty-first century, people hold legalized manhunts with killers and victims chosen electrically instead of waging war. Gallows humor, steeped in the sex, sadism, and violence being satirized. With Marcello Mastroianni and Ursula Andress. Dir. Elio Petri. 9

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- WALTER ANDERSON**—Watercolors that celebrate flora, fauna, and land and seascape by this Mississippi artist (1905-1965), and works by his peers, including Avery, Burchfield, Marin, Zorach, others; through 10/29. At Vanderwoude Tananbaum, 24 E. 81 St. (879-8200), and Ross, 50 W. 57th (307-0400).
- STEVEN ANTONAKOS/MADELINE HATZ**—Colored pencil drawings/Landscape paintings by a Swedish artist. Through 11/25. Miller, 49 E. 91st St. (722-2911).
- SAMUEL BAK**—Paintings of ancient ruins juxtaposed against surreal imagery; through 11/4. Soufer, 1015 Madison Ave. (628-3225).
- HANNELORE BARON**—Collages and box assemblages that incorporate frayed cloth, etching, drawings, driftwood, paint, and string; through 10/31. Schlesinger, 822 Madison Ave. (734-3600).
- ROBERT BIRMEIN**—Recent large-scale paintings and drawings that depict contemporary urban life in New York, exploring confrontation through the symbolism of hands; through 11/10. Bernard, 33 E. 74th St. (988-2050).
- HENRY BOTKIN**—A retrospective of realist paintings and watercolors from the 30s to the 50s, by this artist who lived and worked in Paris, New York, and Hollywood; through 11/5. Childs, 956 Madison Ave. (772-6606).
- CARMEN CICERO**—Paintings of street dancers, mysterious "night flowers," and gold cityscapes; through 10/29. Graham Modern, 1014 Madison Ave. (535-5767). See Solos, SoHo and TriBeCa.
- ELIOT CLARK**—Impressionistic landscape paintings; through 10/29. Marbella, 28 E. 72nd St. (288-7809).
- JAMES DAUGHTERTY**—Paintings by this American Modernist who was a founder of the Synchronism movement; through 10/29. Salander-O'Reilly, 22 E. 80th St. (879-6606).
- STEPHEN DE STAEBLER**—Recent figurative bronze sculptures; through 10/29. C.D.S., 13 E. 75th St. (772-9555).
- TOM DOYLE**—Recent sculpture; through 10/29. Sculpture Center, 167 E. 69th St. (879-3500).
- ROBERT SCOTT DUNCANSON**—Landscape paintings by this Black American artist who was a member of the Hudson River School; 10/22-11/26. Babcock, 20 E. 67th St. (535-9355).
- RICHARD ERDMAN**—Abstract sculptures in granite, marble, and stone; 10/21-11/19. Weintraub, 988 Madison Ave. (879-1195).
- HENRI GAUDIER-BRZESKA**—Sculptures and drawings; through 10/29. Ralph, 43 E. 78th St. (288-5222).
- HOWARD HODGKIN**—New paintings; through 11/3. Knoedler, 19 E. 70th St. (794-0550).
- EDWARD HOPPER/BLANCHE LAZZELL**—Paintings, watercolors, and drawings from the 20s through the 40s, executed in Cape Cod and Gloucester/Color woodcuts and monotypes by this artist (1878-1956) who lived and worked in Provincetown. Through 11/12. Hirschl & Adler, 21 E. 70th St. (535-8810).
- DONALD JUDD**—"Stack" sculptures executed between 1969-1986, made of galvanized iron, stainless steel, polished copper, and anodized aluminum combined with colored Plexiglas; through 11/12. Horan, 35 E.

67th St. (517-9410).

- ZIVA KRONZON/MARK SADAN**—Cast paper and pigment sculptures/Photographs of the female figure painted red, inspired by a trip to Papua, New Guinea. Through 10/29. Urdang, 23 E. 74th St. (288-7004).
- MICHAEL H. LEWIS**—Paintings of landscapes and seascapes in Maine, in turpentine wash on ragboard; through 11/5. Uptown, 1194 Madison Ave. (722-3677).
- GERARDO PITA**—New paintings and drawings; through 11/26. Staempfli, 47 E. 77th St. (535-1919).
- WINOLD REISS**—Architectural designs and portraits from the 20s through the 40s; through 12/13. Shepherd, 21 E. 84th St. (861-4050).
- FRANCISCO RIBALTA**—Paintings executed in Valencia by this artist (1565-1629) who was one of the earliest exponents of Spanish Naturalism; through 12/8. Spanish Institute, 684 Park Ave. (628-0420).
- JIM RITCHIE**—Sculptures based on the female figure, in bronze and stone; through 11/12. Coe Kerr, 49 E. 82nd St. (628-1340).
- PAUL RUSSOTTO**—Recent landscape paintings and portraits; through 11/5. Kouros, 23 E. 73rd St. (288-5888).
- ROBERT SEAVER**—Pastel drawings of objects such as antique silver and glass bowls; through 10/29. Cecil, 16 E. 72nd St. (517-3605).
- TODD SILER**—Paintings that explore the workings of the brain through symbolic imagery; through 11/28. New York Academy of Sciences, 2 E. 63rd St. (838-0230).
- ANTON STANKOWSKI**—Constructivist paintings, drawings, photographs, and graphic design, from the 20s to the present; through 10/29. Prakapas, 19 E. 71st St. (737-6066).
- JOSEPH STELLA**—Paintings of the tropics inspired by the artist's trips to North Africa and Barbados; through 10/29. York, 21 E. 65th St. (772-9155).
- GARY STEPHAN**—Fifteen recent abstract paintings; through 10/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).
- MICHAEL TETHEROW**—New abstract paintings; through 10/29. McCoy, 19 E. 71st St. (570-2131).
- N.C. WYETH**—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

- AVIGDOR ARIKHA**—Recent self-portraits, and paintings of nude and clothed figures, interiors, and still lifes; through 10/30. Marlborough, 40 W. 57th St. (541-4948).
- WILLIAM BECKMANN/RICHARD SHAW**—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio. Through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).
- TOM BILLS**—Recent steel and lead floor sculpture; 10/25-11/26. Zabriskie, 724 Fifth Ave. (307-7430).
- TROY BRAUNTUCH**—Drawings and paintings based on photographic media images; through 11/5. Kent, 41 E. 57th St. (980-9696).
- JOHN BUCK**—New sculptures; through 11/5. Lamagna, 50 W. 57th St. (245-6006).
- CHUCK CLOSE**—Recent paintings, prints, and photographs, including self-portraits and portraits of his fellow artists; through 10/22. Pace, 32 E. 57th St. (421-3292). See "Photography."
- ALAN COTE**—Recent paintings that refer to changing seasons and their effect on the landscape; through 10/29. Washburn, 41 E. 57th St. (753-0546).
- STUART DAVIS**—Drawings from his sketchbooks done in Paris in 1928 and 1929, and in New York and Gloucester from 1930 to 1933; 10/20-11/16. Cole, 200 W. 57th St. (333-7760).
- BRUCE DORFMAN**—Ten mixed-media paintings; through 10/29. Arras, 24 W. 57th St. (265-2222).
- KENJI FUJITA**—New sculpture; through 10/29. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).
- WILLIAM L. HANEY/STEPHEN TANIS**—Narrative paintings that deal with contemporary relationships/imaginary landscapes. Through 10/29. French, 41 W. 57th St. (308-6440).
- AL HELD**—Recent watercolors; through 11/5. Emmerich, 41 E. 57th St. (752-0124).
- ROYCE HOWES/GWENN THOMAS**—Multi-paneled paintings that refer to art history/Black-and-white photographs of windows. Through 10/29. Borgenicht, 724 Fifth Ave. (247-2111).
- VIRGINIA JARAMILLO**—Recent works in handmade paper entitled "Sideral Inscriptions"; through 10/29. Drake, 50 W. 57th St. (582-5930).
- ROBERT JESSUP**—New paintings and drawings that are portraits of musicians with invented instruments; through 11/2. Siegel, 24 W. 57th St. (586-0605).
- MICHAEL KESSLER**—Large-scale paintings of biomorphic forms that the artist has scraped and incised to create a surface similar to the strata of the earth's crust; through 10/30. Tilton, 24 W. 57th St. (247-7480).
- MILAN KUNC/BRUCE WEBER**—Recent paintings, including portraits, impressions of a trip to Italy, and invented still lifes and landscapes/New photographs. Through 10/29. Miller, 41 E. 57th St. (980-5454).
- G. DANIEL MASSAD**—Pastel still-life drawings; through 10/29. Tatistcheff, 50 W. 57th St. (664-0907).
- NABIL NAHAS**—Large-scale paintings with scraped surfaces and imagery that is evocative of meteorological patterns; through 11/5. Solomon, 724 Fifth Ave. (757-7777).
- GEORGES NOEL**—Paintings and drawings that combine calligraphic gestures with delicate color; through 10/30. Herstrand, 24 W. 57th St. (664-1379).
- KATHERINE PORTER**—New abstract paintings; through 10/29. Emmerich, 41 E. 57th St. (752-0124).
- HARVEY QUAYTMAN**—New paintings; through 10/26. McKee, 41 E. 57th St. (688-5951).
- SUSAN SHATTER**—Recent large-scale paintings of landscapes in Bali, Hawaii, Java, and the American desert; through 11/2. Fischbach, 24 W. 57th St. (759-2345).
- SOPHIA VARI/SILVIO MERLINO**—Bronzes/Drawings; 10/19-11/12. Haima, 41 E. 57th St. (333-7760).
- TOM WESSELMAN**—Twenty large-scale cut-out aluminum and laser-cut steel pieces, of the female nude and still lifes; through 11/19. Janis, 110 W. 57th St. (586-0110).
- KIM WHANKI**—Abstract paintings from 1968-1970; through 11/5. Dintenfass, 50 W. 57th St. (581-2268).
- JOHN WILDE**—Surrealistic landscape paintings; 10/19-11/12. Schmidt-Bingham, 41 W. 57th St. (888-1122).
- MICHAEL YOUNG/RICHARD TUTTLE**—New geometric works/Early works (on the 8th floor). Through 10/29. BlumHelman, 20 W. 57th St. (245-2888).

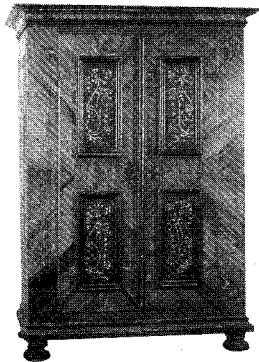
East Village

- NICHOLAS BERGMAN**—Landscape, figure, and still-life paintings in oil and wax; 10/19-30. Ward-Lawrence, 543 E. 12th St. (533-9530).
- LEONARD BULLOCK/WIN KNOWLTON**—New works by

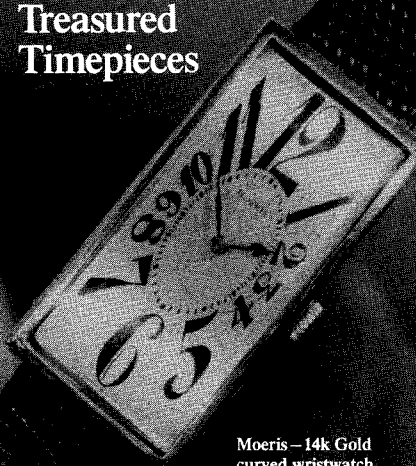
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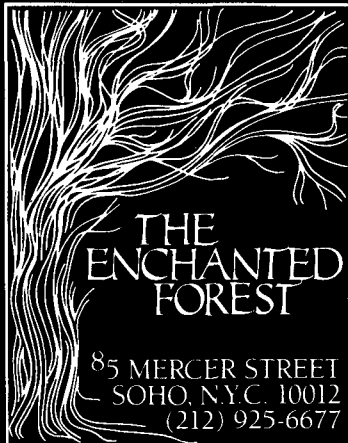
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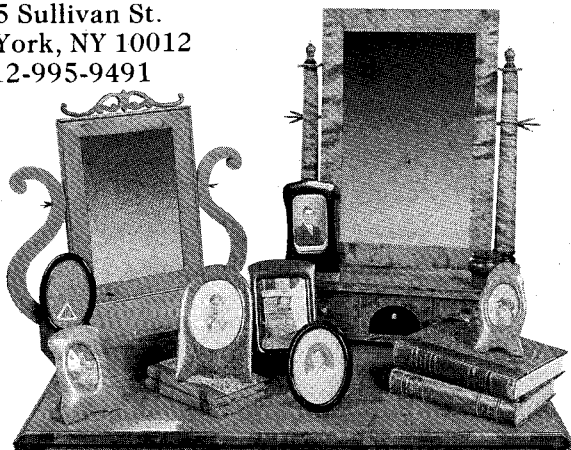
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both; through 11/13. Loughelton, 19 Second Ave. (529-2288).

CAROL KREEGER DAVIDSON—Recent sculpture; through 10/29. Humphrey, 37 E. 7th St. and 242 E. 5th St. (529-0692).

ZDZISLAW LINDNER—New large-scale surrealist paintings; through 11/13. On the Wall, 328 E. 11th St. (460-0963).

ELISABETH STRAESSLE—Paintings that depict larger-than-life human torsos, by a Swiss artist; through 11/6. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

PETER AGOSTINI—Realist sculptures of aging men and women, in bronze, plaster, wax, and clay; through 11/2. Steinbaum, 132 Greene St. (431-4224).

JOE ANDOE—Recent oil paintings; through 11/12. Cugliani, 508 Greenwich St. (966-9006).

ARAKAWA—New conceptual works; through 11/12. Feldman, 31 Mercer St. (226-3232).

BILL BARRELL—Expressionist paintings that refer to the world of childhood; through 11/5. Ingber, 415 W. Broadway (226-2591).

ALAN BELCHER—Handmade "luggage" and "handbag" pieces covered with photo images of animals, marijuana, and weapons; through 11/12. Baer, 270 Lafayette St. (431-4774).

ROSS BLECKNER—New paintings in which vast nocturnal skies are illuminated by blazes of light; 10/22-11/19. Boone, 417 W. Broadway (431-1818).

SERENA BOCCHINNO—Recent paintings that combine traditional methods of painting with mysterious image-ground relationships; through 11/12. Penine Hart, 568 Broadway (334-3522).

FARRELL BRICKHOUSE—Recent abstract paintings on constructed canvases; 10/20-11/19. Auchincloss, 558 Broadway (966-7753).

HOWARD BUCHWALD—New oil paintings that do not have the artist's signature cuts, holes, and ellipses in their surfaces; through 11/9. Hoffman, 429 W. Broadway (966-6676).

LOREN CALAWAY—A survey of floor and wall sculptures created during the 70s and 80s; through 10/29. Viora, 568 Broadway (925-4422).

CHEMA COBO—Allegorical paintings that draw their inspiration from traditional Spanish painters and from the dramatic seacoast of the Straits of Gibraltar, where this artist lives; through 10/29. Cowles, 420 W. Broadway (925-3500).

DAVID DAWSON—Minimalist paintings on dissected canvases; through 11/16. Haller, 415 W. Broadway (219-2500).

SCOTT DEDECKER—Paintings that are tableaux of figures engulfed in environments of fire, haze, and smoke; through 10/29. Lang & O'Hara, 568 Broadway (966-8491).

JOSEPH DI GIORGIO—Large-scale oil paintings from 1971-1988, which recreate passages of the American landscape; through 10/29. Walls, 137 Greene St. (677-5000).

ELIZABETH DWORKIN—Recent paintings that combine urban and rural pictograms; through 11/5. Munroe, 415 W. Broadway (226-0040).

MARCO GASTINI/SOL LEWITT—New paintings that refer to landscape, with found objects affixed to their surfaces/A photographic work entitled "Cube." Through 10/29. Weber, 142 Greene St. (966-6115).

GLENN GOLDBERG—Recent monotypes; through 12/30. Kurtz, 568 Broadway (226-2771).

STEPHEN GREENE—Recent abstract paintings; through 11/10. Pearl, 420 W. Broadway (966-5506).

ROBERT GROSVENOR/ROBERT MANGOLD—Recent sculptures/Works on paper. Through 10/29. Cooper, 155 Wooster St. (674-0766).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; through 10/31. Van Eck, 420 W. Broadway (219-0717).

ROBERT HARMS/PAUL CARANICAS—Large-scale gestural abstract paintings inspired by flowers and landscape/A "painting environment" of images of skies at different times of day. Through 11/5. Schreiber/Cutler, 171 Spring St. (925-1441).

MICHAEL HARNETT/STEVEN KATZ—Pilaster-shaped

paintings of architectural interiors and exterior—Paintings and drawings of New York cityscapes; Through 11/3. Perlow, 560 Broadway (941-1220).

KRISTIN JONES/ANDREW GINZEL—An installation entitled "Metathesis"; through 10/31. Nosei, 100 Prince St. (431-9253).

CAROL HEPPER—New sculptures; 10/21-11/19. Esman, 70 Greene St. (219-3044).

CARMEN HERRERA—Geometric paintings; through 10/29. Rastovski, 560 Broadway (966-4571).

COOP HIMMELBLAU—Drawings and models; through 11/5. Protetch, 560 Broadway (966-5454).

JULIA KIDD—Narrative collages of found photographs and painted images; through 11/12. Plumb, 81 Greene St. (219-2007).

BILL KOMOSKI/MEUSER—Four new paintings/Sculptures and wall reliefs made of found industrial objects. Through 10/29. Koury Wingate, 578 Broadway (966-5777).

BARRY LE VA—New works; through 11/5. Sonnabend, 420 W. Broadway (966-6160).

ROY LICHTENSTEIN—Recent prints in a series entitled "Imperfect"; through 10/22. Castelli, 578 Broadway (941-0067).

ROBERT KUSHNER—Prints from the past decade, made in collaboration with the SOLO Press; through 11/5. SOLO Press, 578 Broadway (925-3599).

ROBERT LONGO—Seven large-scale wall sculptures that are more abstract than this artist's earlier works; through 11/5. Metro Pictures, 150 Greene St. (925-8335).

MARK MAET—Recent paintings; 10/20-11/19. Shainman, 560 Broadway (966-3866).

MICHAEL MAZUR—Recent paintings inspired by motifs in Chinese gardens; through 11/19. Fawbush, 568 Broadway (966-6650).

MICHAEL MCCLARD—Sculptures of common objects such as a bowling ball, constructed with bronze and artificial stone; through 11/5. Sharp, 8 Spring St. (966-5888).

JOSEPH MCNAMARA—Realist paintings of still lifes, rooftop and window views of New York City, and architectural details; through 11/3. Neo Persona, 51 Hudson St. (406-9835).

CREIGHTON MICHAEL—Large-scale sculptures based on insect shapes, composed of fiberglass cloth stretched around wood frames; through 10/29. Beitzel, 113 Greene St. (219-2863).

KEITH MILOW—New wall sculptures made of lead and wood; through 10/29. Davis, 568 Broadway (219-1444).

MATT MULLICAN—Recent works in glass, a film, models for theoretical cities, and a photographic installation; through 11/12. Klein, 611 Broadway (505-1980).

GEORGE NEGROPONTE—New paintings in encaustic; through 11/12. Good, 532 Broadway (941-8066).

NATALIA NESTEROVA—Heavily impastoed paintings that depict an intimate vision of daily life in Moscow, by an artist who lives there; through 11/30. Bromm, 90 W. Broadway (732-6196).

TONY OURSLER/RACHEL BAS-COHAIN—Recent video-sculpture and drawings/Sculptures from the 70s that make use of ephemeral materials; through 10/29. Brown, 560 Broadway (219-1060).

ED PASCHKE/IGOR KOPYSTIANSKI—New paintings that have violence as a theme/Three series of paintings by a Russian artist in his first U.S. show. Through 11/10. Kind, 136 Greene St. (925-1200).

MEL PEKARSKY—Recent paintings of abstracted mountain and desert landscapes; 10/18-11/26. Einstein, 591 Broadway (226-1414).

THOMAS PUCKEY—Formal constructions that incorporate theatrical devices such as optical lenses and lights; 10/20-11/19. Greenberg Wilson, 560 Broadway (966-2024).

GARNETT PUETT—New sculptures that bees have covered with wax; through 10/29. Marcus, 578 Broadway (226-3200).

JUDY RIFKA—Recent paintings that synthesize images of fragments of classical sculpture, the female figure, and abstract shapes; through 11/5. Brooke Alexander, 59 Wooster St. (925-4338).

CLAUDE SACCARO—Paintings that explore evolution, transcendence, and mysticism; through 11/5. Bernaducci, 560 Broadway (334-0982).

SEAN SCULLY/JOSE MARIA SICILIA—Recent etchings by both; through 11/12. Crown Point Press, 868 Broadway (226-5476).

KEN SOFER—Painted constructions; through 11/12. M-13, 72 Greene St. (925-3007).

ROSEMARIE TROCKEL—Sculptures and large-scale "knit" paintings by this young German artist; through 11/12. Gladstone, 99 Greene St. (431-3334).

ANTON VAN DALEN—"The Memory Cabinet"—a thirty-year retrospective of painting, sculpture, and drawing; through 10/29. Exit, 578 Broadway (966-7745).

PETER VOULKOS—Abstract Expressionist paintings from the late 50s and early 60s by this artist who is best known for his ceramic and bronze sculptures; through 11/16. Twining, 568 Broadway (431-1830).

PETER WAITE—Recent paintings on plastic panels inspired by architectural monuments, formal gardens, and vast interiors; through 11/2. Brandt, 568 Broadway (431-1444).

H.C. WESTERMANN—Sculpture and drawings; through 11/19. Lennon-Weinberg, 580 Broadway (941-0012).

STEPHEN WESTFALL—New paintings; through 11/12. Newburg, 580 Broadway (219-1885).

MARK WILLIAMS/EDWIN RUDA—Wood constructions painted in a network of bands and geometric shapes/Abstract paintings on paper. Through 11/5. Condeso/Lawler, 76 Greene St. (219-1283).

MICHAEL ZANSKY—Monochromatic paintings of figures and objects in vast, empty spaces; through 11/19. Dranoff, 168 Mercer St. (966-0153).

Other

PETER ACHESON—Oil paintings on canvas and wood; through 11/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CHARLES CAJORI—Recent paintings inspired by a summer in Greece; through 11/12. New York Studio School, 8 W. 8th St. (673-6466).

DAVID CREGEEN—Figurative bronze sculptures; through 11/19. Yperifanos, 306 E. 55th St. (751-0122).

JAMES MCMULLAN—A retrospective of watercolors and posters; through 11/14. Feiden, 75 University Place (677-5330).

SUSAN OSTERWEIL—Paintings and prints from 1963-1988; through 12/7. Pratt Institute, 200 Wiloughby Ave., Brooklyn (718-636-3746).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; through 12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

NOEL VIETOR/MIKE BERG—Photographic images relating to technology and space travel projected onto thickly layered canvases/Still life paintings and architectural objects. Through 10/29. 56 Bleecker, 56 Bleecker St. (219-8836).

GROUP SHOWS

Madison Avenue and Vicinity

COLNAGHI—21 E. 67th St. (772-2266). Chiaroscuro woodcuts from the 16th to 18th centuries, by Da Carpi, Da Trento, others; through 11/5.

DIDIER AARON—32 E. 67th St. (988-5248). Master drawings from 1550 to 1850, by Barroci, Boucher, Ferri, Gillot, Granet, Pater, others; 10/19-11/5.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American and British artists of the 18th, 19th, and 20th centuries; through 11/12.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "German Austrian Avant-Garde," with works by Beckmann, Dix, Grosz, Kirchner, Modersohn-Becker, Pechstein, Schiele, others; through 10/29.

LEVY—24 E. 84th St. (628-7088). Colonial tea and breakfast tables executed between 1715-1783; 10/19-11/5.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SCHILLAY & REYS—305 E. 63rd St. (355-5710). 19th-century paintings of flowers by Clare, De Longpre, Hunt, Lamdin, Wood; through 11/4.

WENDER—3 E. 80th St. (734-3460). "The Scholar's Road," with paintings by Chinese artists covering the years 1850 to 1966; through 11/12.

57th Street Area

DEL RE—41 E. 57th St. (688-1843). "Black & White," with paintings by Kline, Kounellis, Pousette-Dart, Manzoni, Tapiès; through 11/12.

HARBOR—24 W. 57th St. (307-6667). Prints by Arms, Benton, Moran, Whistler, others; through 10/30.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900-1950"; "Faces of Swedish Design"; through 11/26.

LLADRO—43 W. 57th St. (838-9341). Paintings by Delgado, Redondela, De Cavedas, Lozano, Garcia-Ochoa, Zanetti; 10/18-11/26.

MIDTOWN—11 E. 57th St. (758-1900). "The Nude: Past and Contemporary Views," with works by Avery, Baskin, Cadmus, Kuhn, Levine, Le Brun, Marsh, Soyer, Zorach, others; through 10/29.

PRATS—24 W. 57th St. (315-3680). Works by Aguilar, Lledos, Perejaume, Sicilia, Solano; through 11/15.

ST. ETIENNE—24 W. 57th St. (246-6734). Paintings, drawings, and prints by Klimt, Grandma Moses, Schiele, others; through 11/5.

SCHOELKOPF—50 W. 57th St. (765-3540). "The Figure: American Sculpture of the Early 20th Century," with works by Flannagan, Lachaise, Lee, Manship, Nadelman, Storrs, others; through 11/16.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Andrucyk, Bercovici, Katona, Raysse, Rosenthal; 10/18-11/16.

P.S. 122—150 First Avenue (533-4624). "Unique Investigations: New Works in Pastel," by Grajales, Graupe-Pillard, Ring; through 10/30.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Sculpture by Bergner, Fay, Ting, Weisberg, Zempel; through 11/12.

ARTISTS SPACE—223 W. Broadway (226-3970). An installation entitled "I Miss the Revolution" by Bolek Greczynski; "Min Joong Art: A New Cultural Movement from Korea"; through 11/5.

BAUM—588 Broadway (219-9854). Paintings by Barke, Brazelton, Clough, Floersch, Silas, Wasserman, others; through 10/29.

BUSTAMANTE—560 Broadway (226-2108). Paintings and works on paper by Hodicke, Kurz, Meylemans, Wendels, Wiesner; through 10/29.

DRAWING CENTER—35 Wooster St. (219-2166). "Influences from the Untaught: Contemporary Drawings," with works by Banks, Duncan, Gaston, Saar, Way, others; through 11/26.

GIBSON—568 Broadway (925-1192). "Curators Choose New Artists," with works by Davey, Dion, Messner, Noland, Stockholder, chosen by Bankowsky, Cameron, Leigh, Nickas, Saltz; through 11/12.

NERLINO—96 Greene St. (966-1661). "Forecasts: Visions of Technology in Contemporary Painting and Sculpture" with works by Dickson, Kostabi, Lipski, E. Rothenberg, Skoglund, others; through 10/25.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by King, Lundquist, Quaytman, Ruttan; 10/19-11/26.

SZOKO—591 Broadway (219-3510). An exhibition celebrating New York as an inspiration for 20th-century art, with works by Burkhardt, Citron, Daub, Grooms, Jacqueline, Lozowick, West, others; 10/22-11/19.

WHITE COLUMNS—325 Spring St. (924-4212). Works by Gonzalez-Torres, Simpson, Tower; through 11/5.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. "Show and Tell: Artists' Illustrated Letters"; through 11/5.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-

5300). An exhibition of 70 drawings and paintings by students at the I. E. Repin Institute of Painting, Sculpture, and Architecture in Leningrad; 10/18-11/27.

ONETWENTYEIGHT—128 Rivington St. (254-6608). Works on paper by Anthony, Cleveland, Haber, Humphrey, Patterson, Picard, Robbins, Wizon, others; through 10/30.

PARSONS—2 W. 13th St. (966-1808). A juried exhibition of wine goblets by glass artists to benefit the New York Experimental Glass Workshop Relocation Fund; through 10/28.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

PHOTOGRAPHY

DAWOUD BEY—Black-and-white portraits taken on the streets of Brooklyn; 10/21-11/19. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; through 11/12. Ledel, 168 Mercer St. (966-7659).

JOHN R. BOCKSTOE—Color photographs of the Arctic; through 10/22. Explorer's Club, 46 E. 70th St. (628-8383).

BURDEN—20 E. 23rd St. (505-5555). "Suitable for Display: Museum/Spectacle/History," with works by Faust, Ladda, Neumaier, Ross, Wides; 10/18-11/19.

BURGIN—270 Lafayette St. (219-8379). 19th-century photographs of architectural ruins, by Bechard, Bridges, Constantin, Du Camp, Frith, Schranz; through 11/12.

ANITA CHERNEWSKI—Black-and-white photographs of dioramas at the American Museum of Natural History; through 11/10. Puchong, 36a Third Ave. (982-1811).

CHUCK CLOSE—A survey of photographs from 1968-1988, including maquettes, and large-scale color nudes and portraits; through 10/22. Pace/MacGill, 11 E. 57th St. (759-7999).

LOIS CONNOR—Panoramic photographs of landscapes in Hawaii, Louisiana, and New York City; through 11/17. Pfeifer, 568 Broadway (226-2251).

CORNELIUS—170 Fifth Ave. (243-7171). Photographic works by Adams, Boltanski, Calle, Jaar, Laub, Muntadas; through 11/5.

PAUL GRAHAM—Large-format color photographs of Northern Ireland; 10/21-11/19. P.P.O.W., 532 Broadway (941-8642).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$2.50 admission. "Odyssey: The Art of Photography at National Geographic"; through 10/30.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. "Above New York: Aerial Photographs by Robert Cameron"; through 10/26.

JERZY KOSINSKI—Photographs of Poland and Russia from 1950-57; through 10/31. Zarre, 379 W. Broadway (431-3456).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair*, *Rolling Stone*, *Interview*, and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

RICHARD ROSS—Large-scale color diptychs and triptychs that combine fragments of images from Old Master paintings; through 11/3. Lieberman & Saul, 155 Spring St. (431-0747).

STARN TWINS—Recent photographic works; through 10/29. Stux, 155 Spring St. (219-0010).

GEORGE TICE—Photographs of American towns; 10/18-11/26. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 10/21, 22, 27, 28, 29 at 8: Mac Wellman's "Cellophane," directed by Jim Simpson. \$8.

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FRANKLIN FURNACE—112 Franklin St. (925-4671). 10/21, 22 at 8:30: Ichi Ikeda's "Water Mirror." \$8.

EMILY HARVEY GALLERY—537 Broadway (925-7651). 10/21 at 7:10 p.m. (to 11:59 p.m.): Eric Andersen's "Lo Lamentamos! Fuera de Servicios!" Free.

LA MAMA ETC.—74A E. 4th St. (475-7710). 10/24 at 9: Judith Ren-Lay in "Psyche's Crib." \$10.

P.S. 122—150 First Ave. (477-5288). 10/21, 22 at 9: "Avant-Garde-Arama." \$8. 10/22, 23 at 10: Jim Calder's "Thup, Thup, Thup." \$8. 10/23, 25 at 10: Jon Spelman in "War Stories: Nam." \$8.

THE KITCHEN—512 W. 19th St. (255-5793). 10/21, 22 at 8:30: The Shrimps. \$8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 10/28: "Young Americans '88." Through 10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Margaret Mead Hall of Pacific Peoples. Celestial Plaza. Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds. Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838-1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2, students and seniors \$1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BROOKLYN MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920-1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood. Celebration of Newly Installed Period Rooms. Reinstallation of Egyptian Galleries. 58 Sculptures by Rodin. Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolemies."

CHINA HOUSE GALLERY—125 E. 65th St. (744-8181). Mon.-Sat. 10 a.m.-5. Through 11/12: "Stories from China's Past: Han Dynasty Pictorial Tomb Reliefs and Archeological Objects from Sichuan Province."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890-1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. 77 Wooster St., Wed.-Sat. noon-6. Through 1/14/89: A changing installation by Group Material entitled "Education and Democracy." 393 W. Broadway, Wed.-Sat. noon-6. Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Walter De Maria's "The New York Earth Room." 155 Mercer St., Wed.-Sat. noon-6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. \$2, students and seniors \$0.6; Sun. 1-6: \$3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4.50, students and seniors \$2.50; free Tue. 5-7:45. Through 10/23: "Hans Hinterreiter." Through 11/5: "A Year With Children." Through

11/5: "Return to the Object: American and European Art of the 1950s and 1960s from the Guggenheim Museum Collection." Through 11/27: "Andy Warhol, Cars."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.-Sun. 10 a.m.-5. Contribution \$2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler." Through 2/23/89: "A People in Print: Jewish Journalism in America."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden. The Arts of Japan. The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts. Boscotrecase: Wall Paintings from Ancient Rome. Louis XIV Bedroom and Adjoining Entrance Gallery. Charlotte and John C. Weber Galleries for Ancient Chinese Arts. André Mertens Galleries for Musical Instruments. 20th-Century Design and Architecture Gallery. Islands and Ancestors. Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Bocioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 10/30: "Photographs of New York City Landmarks." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." 10/20-2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection." Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$6; students \$3.50; seniors \$2; Thu. 5-9 pay what you wish. Through 11/6: "Matisse Prints from the Museum of Modern Art." Through 11/1: "Drawings by Philip Guston." Through 11/13: "Nicholas Nixon: Pictures of People." Through 1/3/89: "Anselm Kiefer." 10/20-1/10/89: "New Photography 4." 10/22-11/29: "Projects: Kate Ericson and Mel Ziegler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 11/30: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920-1950."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$2.50, \$1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Felix Gonzalez-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. \$2; chil-

dren \$1. Through 10/30: "Arnold Newman: Five Decades." Through 12/30: "Putting New York on the Map."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 10/22: "Homeless in America: A Photographic Exhibition." Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor. Through November.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 11/5: "Three Installations by Francesc Torres." Through 11/27: "Paintings by Pamela Berkeley."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987-1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8; Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II." "Calder's Circus." Through 10/23: "Robert Mapplethorpe." Through 11/27: "Guy Pène du Bois." 10/20-12/31: "Donald Judd." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Gallery closed for renovation through 11/16. Whitney Museum at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/9/89: "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art." Through 11/2: "Japanese Photography in America, 1920-1940." Whitney Museum Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/19 at 10 a.m. and 2: "Magnificent Jewels." On view from 10/15. 10/20 at 10 a.m.: "Old Master Paintings." On view from 10/15. 10/22 at 10 a.m.: "English Furniture, The Knowles Collection." On view from 10/15. 10/25 at 10 a.m. and 2: "Silver, Objects of Vertu, and Russian Works of Art." On view from 10/20. Christie's East—219 E. 67th St. (606-0400). 10/24 at 2: "English, Continental, and American Silver." On view from 10/21. 10/25 at 10 a.m.: "Continental and English Furniture and Old Master Paintings." On view from 10/21. 10/25 at 2 and 6: "European Paintings." On view from 10/21.

DOYLE—175 E. 87th St. (427-2730). 10/19 at 10 a.m.: "Important 17th- and 18th-Century English and Continental Furniture and Decorations, Including Old Master Paintings, Georgian Silver, Tapestries, and Rugs." On view from 10/15.

PHILLIPS—406 E. 79th St. (570-4830). 10/25 at 1:30: "Fine and Antique Jewelry." On view from 10/21.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/19 at 2, and 10/20 at 10:15 a.m. and 2: "Fine Chinese Decorative Works of Art." On view from 10/13. 10/19 at 10:15 a.m. and 2, and 10/20 at 10:15 a.m.: "Sotheby's Arcade Auctions: Jewelry." On view from 10/15. 10/21 at 10:15 a.m.: "Fine Old Master Paintings." On view from 10/15. 10/22 at 10:15 a.m. and 2: "American Folk Art and Furniture." On view from 10/15. 10/25 at 10:15 a.m. and 2: "Watches, Wristwatches, and Clocks." On view from 10/20.

THEATER

LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, October 19

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the 1920s, and is based on the life and times of the underworld figure who was also a song and dance man. Book by Harvey Fierstein and Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson; directed by Robert Allan Ackman. Featured in the cast are Julie Wilson, Christine Andreas, Randall Edwards, Joe Silver, Raymond Serra, Jim Fyfe, Bob Stillman, Christian Kauffman, and Pat McNamara. Previews started 10/18 prior to a 12/1 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$40 to \$50; Wednesday at 2, \$35 to \$45. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hrs. 20 mins. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—Neil Carter is still a spheroid sphinx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlene Woodard. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 3; \$30 to \$45. **Ambassador Theater**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards. ● IRLS

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$40 to \$45. **Vivian Beaumont Theater**, at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ● IRLS

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, \$29.50 to \$39.50, Saturday at 2, \$27.50 to \$37.50, Wednesday at 2, \$25 to \$35; opened 10/14/87.

Plymouth Theater, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● IRLS

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats*, is presented with a cast of 23 talented "cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, light-some, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Monday through Friday at 8, Saturday at 2 and 8, \$32.50 to \$50; Wednesday at 2, \$27.50 to \$45. (Happy sixth birthday!) **The Winter Garden Theater**, Broadway and Fifth Street (239-6200). 2 hrs. 45 mins. All major credit cards. ●● IRLS

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr.; opened 8/4/88. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, \$25 to \$35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, \$27.50 to \$37.50; Wednesday at 2, \$22.50 to \$32.50. **46th St. Theater**, 226 West 46th St. (246-0102). 2 hrs. 20 mins. All major credit cards. ● IRLS

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Saturday at 8, Wednesday and Saturday at 2; \$35-\$47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ●●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart & Mark Bramble; music & lyrics by Harry Warren & Al Dubin; opened 8/25/80. Tues.-Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, \$27.50-\$45. **St. James**, 246 W. 44th St. (246-0102). 2 hrs. 15 mins. Major credit cards. ●●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$35 to \$50; Wednesday at 2, \$32.50 to \$42.50. **Martin Beck Theater**, 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. ● IRLS

JACKIE MASON SHOW—*The World According to Me*. The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tues.-Sat. at 8, Wed. at 2, Sun. at 3; \$15-\$35. **Brooks Atkinson**, 256 W. 47th St. (246-0102). 2 hrs. Major credit cards. ● IRLS

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang

which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound; opened 3/28/88. With Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, \$30.50 to \$40, Wednesday at 2, \$29.50 to \$37.50. **Eugene O'Neill Theater**, 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. Major credit cards. ● IRLS

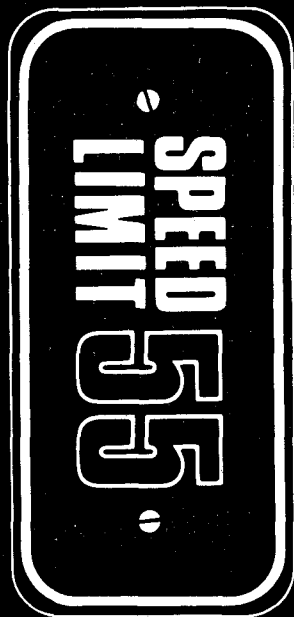
ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and does their best with the material at hand to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$37.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Marquis Theater**, Forty-Sixth Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ●● IRLS

MICHAEL FEINSTEIN IN CONCERT—The expert interpreter of the show music of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Rodgers and Hart, et al, returns to the stage with his great one-man show—this time to Broadway. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$40; Wednesday at 2, \$35; through 11/6. **Booth**, 222 West 45th Street (239-6200). All major credit cards. 2 hrs. ● IRLS

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; \$25 to \$50. 200 tickets at \$16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● IRLS

OHI CALCUTT!—Now in its nineteenth year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; the choreography is by Margo Sappington; the director is Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; \$35 to \$45. **Edison Theater**, 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ●●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants; opened 1/26/88. Featured in the cast are Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, \$36.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. ● IRLS



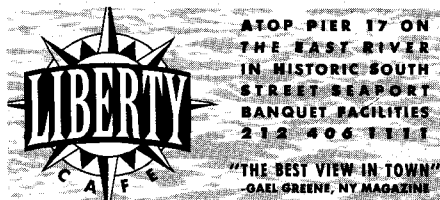
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THEATER

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Barry Williams (who has now replaced Scott Bakula), Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard; opened 5/1/88. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; \$40; Wednesday at 2, \$37.50; Saturday at 8, \$45. **Helen Hayes Theater**, 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINAL!—The South African musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope; opened 1/28/88. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30 to \$37.50. **Cort Theater**, 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW—David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$25 to \$35. Opened 5/3/88, **Royale Theater**, 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$32.50 to \$50; Wednesday at 2, \$25 to \$40. **The Gershwins Theater**, 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPLAUSE—A smaller version of the musical by Betty Comden, Adolph Green, Lee Adams, and Charles Strouse, directed by Christopher Catt, based on the film *All About Eve*. Featured in the cast are Cheryl Wiles, Barbara Blomberg, Carol Phethean, Bruce Lloyd, Leslie Blumenthal, Eric Bettelheim, and Jeffrey Stein. 10/20-30; \$12. **St. Bart's Playhouse**, 50th Street and Park Avenue (751-1616).

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; through 12/11; \$10. **Westside Repertory**, 252 West 81st Street (874-7290).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$22.50 to \$27.50. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and Twelfth Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sydney Armus, Walter Bobble, Marilyn Cooper, Fywh Finkel, Steven Skybell, Felix Feibich, Bob Dishy, David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; \$25. **Public/Newman Theater**, 425 Lafayette Street (598-7150).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$27 to \$30. **Promenade Theater**, Broadway at 76th Street (580-1313).

CURIOUS PURSUITS—Three one-act plays: John Ferzaca's *Click*, a suspense drama directed by James Keeler; Jason Milligan's comedy, *Shoes*, directed by Kate McCamy; Michael Kalmen's *Seance at Fontainebleau*, a comedy directed by Shela Xoregos. With Dess Philpot, Amy Loise Barrett, Celia Barrett, Lisa Hayes, Bruce Anthony Clough, and Jack Kelly Gooden. Friday and Tuesday at 8; Sunday at 2 (no performances Wednesday or Thursday); \$10; 10/28 through 11/8. **Actors Creative Theater**, 311 West 43rd Street, fifth floor (645-1459).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill are the stars (and also the entire cast) of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30. At the **John Houseman Theater**, 450 West Forty-Second Street (564-8038). ●

THE FANTASTICKS—A gracious and musical fable in its 28th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$24 to \$28. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief—a match struck in the dark, and most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. With Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; \$25 to \$28 (from 11/18, prices are \$28 to \$30; 12/26 to 30, all seats are \$30). **Theater East**, 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin are now the stars of Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments; directed by Paul Benedict. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; Wed. at 2:30; \$28.50. **Westside Arts**, 407 W. 43rd St. (541-8394).

GHOSTS—Fionnula Flanagan stars as an enlightened 19th-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society, in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge as her son, and David McCallum as Pastor Manders. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; \$20 to \$28; through 12/18. **Roundabout Theater**, 100 East Seventeenth Street (420-1883). **IRLS**

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$20 to \$30. **The Lamb's Theater**, 130 West Forty-Fourth Street (239-6200).

I COULD GO ON LIP-SYNCHING!—John Epperson has created and portrays Lypsynka, following her career from girlhood to stardom years later; directed and choreographed by Justin Ross; featuring the Kuklafrinall Puppets. Thurs. & Fri. at 11 p.m., Sat. at 12:15 a.m., Sun. at 9:30 p.m.; \$12; through 10/23. **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. Featured in the cast are Kathleen Chalfonte, Richard Topol, Richard Riehle, Keith Reddin, David Margulies, Julie White, and Joseph Ragno; directed by David Esbjornson. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3; \$18; through 11/16. **WPA Theater**, 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; \$15. **National Black Theater**, 2033 5th Ave. (427-5615).

THE LEGEND OF SHARON SHASHONOVAN—Alexander Francis Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Nastasi, Christofer De Oni, Irma St. Paule, and Linda Froehlich. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$16 to \$21. **47th Street Theater**, 304 West Forty-Seventh Street (265-0794).

L'ILLUSION—Adapted by Tony Kushner from Pierre Corneille's 17th century farce about a distraught father searching for his long-lost son; directed by Brian Kulick, featuring Michael Galardi, Regina Taylor, Stephen Spinella, among others. Tues.-Sat. at 8, Sun. at 3; \$16-\$18; 10/19-11/5. **N.Y. Theater Workshop**, at the **Perry Street Theater**, 31 Perry St. (279-4200).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ●

MA ROSE—Cassandra Medley's play centers around a tug of war among three generations of women in a black family; directed by Irving Vincent. Featured in the cast are Rosanna Carter, Lizann Mitchell, Pawnee Sils, LaTanya Richardson, and Herb Lovelle. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$18 to \$20. **The Apple Corps Theater**, 336 West 20th Street (242-4204).

MOTHER BICKERDYKE AND ME—Antoinette Kray's play with music about a Civil War heroine; directed by Don Jensen. Featured in the cast are Victoria Boothby, Anita Keal, Ruth Adams, and Cindy Kaplan. Wednesday through Saturday at 8, Sunday at 3; \$10; through 10/30. **45th Street Playhouse**, 354 West 45th Street (243-1848).

MY UNKNOWN SON—Daniel Curzon's comedy about a father's dizzying search through theater history for his unknown son; directed by Sal Trapani. With David Proval, Stephen Hamilton, and Lorraine Lanigan. Wednesday through Friday at 8, Sat. at 3 and 8, Sun. at 3 and 7; \$22.50; through 11/13. **Kaufman Theater**, 534 West 42nd Street (563-1684).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$27.50 to \$32.50. At the **Douglas Fairbanks Theater**, 432 West Forty-Second Street (239-4321). ●

OIL CITY SYMPHONY—Musical revue, performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four high school alumni who meet at a reunion. Tues.-Fri. at 8, Sun. at 3 & 7; Sat. at 7 and 10; \$27. **Circle-in-the-Square Downtown Theater**, 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; \$15; through 12/18. Produced by the Glines at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; \$25. **Harold Clurman Theater**, 412 West 42nd Street (695-3401). ●

PINTER WOMEN, PINTER MEN—Three short plays by Harold Pinter: *A Slight Ache*, *The Lover*, and *Night*, examine marital relationships; directed by Henry Levinson. Thursday through Saturday at 8, Saturday and Sunday at 3; \$10; through 11/5. **All Souls Fellowship Hall**, 1157 Lexington Ave. (233-8075).

SAVED FROM OBSCURITY—Tom Mardirosian's play is about an actor's journey through the theater scene, on

Broadway, off-Broadway, off-off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$22 to \$24. Produced by Playwrights Horizons at its **Upstairs Studio Theater**, 416 West Forty-Second Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; \$27; Friday and Saturday at 8, Sunday at 3, \$29. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; \$27 to \$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

SUDS—A musical "popperetta" featuring fifty songs of the early 60s (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; \$27.50. **Stage Left at the Criterion Center**, Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$28 for all, except Saturday which is \$32.50. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio, and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8 and Sunday at 3 and 7, \$100; Friday at 8, \$120; Saturday at 5 and 9, \$135; Wednesday at 2, \$60. **Seventh Regiment Armory**, Park Ave. & 66th St. (239-2590).

TEA WITH MOMMY AND JACK—Sylvia Miles stars as Mommy, an improbable combination of bag-lady and bobby-soxer, inhabiting a run-down house decorated with plastic flowers and religious shrines, in Sheila Walsh's comedy. David Groh plays her son, Caris Corfman plays the son's girl friend (whom he brings home to meet and to be devoured by Mommy); directed by Larry Sacherow. Wednesday through Saturday at 8, Saturday and Sunday at 3, Sunday at 7; \$18 to \$22; from 10/19. **Hudson Guild Theater**, 441 West 26th Street (760-9810).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddle, the troupe performing twenty numbers exploring gay and lesbian culture. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; \$20. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$24 to \$28. **Provincetown Theater**, 133 Macdougall Street (477-5048). ●

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; \$30; through 11/27.

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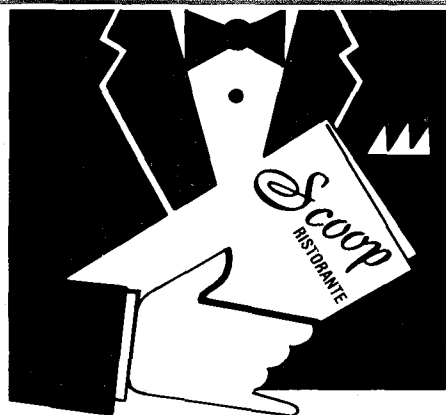
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WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timothy Warren, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wednesday and Thursday at 8, Friday at 7:30; Saturday and Sunday at 2:30 and 7:30; \$15. **Noho Playhouse**, Two Bond Street (869-3530).

WHAT DID HE SEE?—A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. With Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10; \$25. **Public/Shiva Theater**, 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Blackamoor*, with book by Joseph George Caruso and Helen Kromer, music by Ulpio Minucci; directed by Kent Paul. A musical based on the life of the Moorish painter Juan de Pareja and his mentor, Diego Velazquez. Thursday through Saturday at 7:30, Sunday at 3; \$10; through 11/6. **AMAS Repertory Theater**, One East 104th Street, 3rd floor (369-8000).

AMERICAN JEWISH THEATER—Jim Geoghan's *Only Kidding* is a behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. Featured in the cast are Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; \$20 to \$22; through 11/13. **Theater**, 307 West 26th Street (633-9797).

CIRCLE REPERTORY COMPANY—Circle's new season starts with Craig Lucas's *Reckless*, directed by Norman Rene. It's a comic nightmare that follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Susan Blommaert, Welker White, Robin Bartlett, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; \$22.50 to \$26; through 11/6. **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY (CSC) REPERTORY—Diderot's *Rameau's Nephew*, an 18th century classic, adapted by Shelley Berc and Andrei Belgrader. It's about the nephew (Tony Shalhoub) of a famous composer and a philosopher who meet on a Paris street corner. Tuesday through Saturday at 8, Saturday and Sunday at 2; \$18 to \$20; through 11/20. **CSC Repertory**, 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—A revival of *Fiorello!* (1959), with book by Jerome Weidman and George Abbott, music by Jerry Bock, lyrics by Sheldon Harnick, winner of the Pulitzer Prize, Tony, and New York Drama Critics Circle Award. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; 10/27 through 11/20. **Equity Library Theater**, 310 Riverside Drive (enter on 103rd Street (663-2028)).

FOLKSBIENE THEATER—Zygora Spaisman and David Rogoff star in Sholom Aleichem's comedy, *The Big Winner*, in Yiddish, (live simultaneous English translation), and tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. Featured in the cast are Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8 (except 10/22 and 29 when performances start at 8:30), Sunday at 2 and 5:30; \$16 and \$18; from 10/22. **Folksbiene Theater**, 123 East 55th Street (755-2231). **IRLS**

IRISH ARTS CENTER—Geraldine Aron's *A Galway Girl*, about an Irish couple through the 30-year span of their marriage, directed by Janet Nobel, and Sean O'Casey's *Bedtime Story*, about the encounter between a timid civil servant and a lady of the evening, directed by Judy Goldman. Thursday through Saturday at 8, Sunday at 3; through 10/30; \$10. **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTORY—Paul Claudel's *Break of Noon* (*Parriage de Midi*), directed by Eve Adamson, written in 1906, translated by Wallace Fowle. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; \$15; through 11/10. Thomas Otway's *Restoration* tragedy about revolution and romance in 17th-century Italy, *Venice Preserv'd*, directed by Bill Reichblum,

written in 1682, in repertory through 11/25; \$15. **Bouwerie Lane Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Cantorial*, Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Featured in the cast are Anthony Fusco and Lesley Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; \$16 to \$19. **Jewish Repertory Theater**, 344 East Fourteenth Street (505-2667).

MANHATTAN CLASS COMPANY—Alan Bowne's *Sharon and Billy* features Richard Grusin, Mathew Vipond, Sonja Lanzener, and Marisa Tomei, directed by W. D. Cantler, plays in repertory with James Bosley's *Fun*, which features Amelia Campbell, Kelly Wolf, Ian Shupeck, and Maryann Urbano, directed by Brian Mertes, both having to do with estranged youth finding their way amidst the dark side of everyday life. Monday, Wednesday, Thursday, and Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$10; 10/20 through 11/20. **Nat Horne Theater**, 440 West Forty-Second Street (279-4200).

MANHATTAN THEATER CLUB—On Stage I: Richard Greenberg's *Eastern Standard* takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the 80s; directed by Michael Engler. Featured in the cast are Anne Meera, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; through 11/23; \$30. Downstairs at **City Center**, 131 West 55th Street (581-7907).

MANHATTAN THEATER CLUB—On Stage II: John Patrick Shanley's *Italian American*, directed by the author, tells of a man so in love with his ex-wife that he is willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. Featured in the cast are Julie Bovasso, John Turturro, Jayne Haynes, Laura San Giacomo, and John Pankow. 10/18 through 11/9. Downstairs at **City Center**, 131 West Fifty-Fifth Street (246-8689).

MEDICINE SHOW THEATER ENSEMBLE—Gertrude Stein's *Three Sisters Who Are Not Sisters*, a murderous musical with music by William Helleman; directed by James Barbosa. 10/19, 27 and 28, at 8; \$8. **Medicine Show Theater**, 353 Broadway (431-9545).

NEGRO ENSEMBLE COMPANY—Revival of Endesha Ida Mac Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. Featured in the cast are Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8, Saturday at 3 and 8:30, Sunday at 2:30 and 7; \$15 to \$20; through 10/23. **Theater Four**, 424 West Fifty-Fifth Street (246-8545).

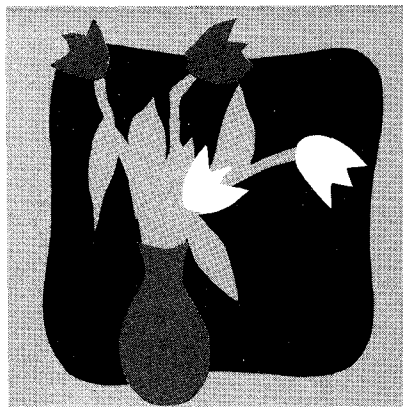
NEW RUDE MECHANICALS—Shakespeare's *Macbeth*, with Bob Hall in the title role and Julia Glander as his queen, Larry Pine as Banquo, and Eric Kramer as Macduff; directed by John Pynchon Holmes. 10/26 to 29 11/3 to 5 at 8; \$8. **Pelican Theater**, Suite 601, 75 Eighth Avenue (971-5630).

NEW WAVE FESTIVAL—A multi-cultural music/theater pageant, *The Warrior Ant*, combines Japanese, Latin American, and African arts, created by writer/director Lee Breuer and composer/arranger Bob Telson, and tells the life story of a samurai ant. 10/20 to 29 at 8 10/22 and 29 at 2; 10/23 & 30 at 3; \$15-\$30; part one of a twelve-part series. **Brooklyn Academy of Music**, 30 Lafayette Avenue (1/718-636-4100).

PEARL THEATER COMPANY—Oliver Goldsmith's Georgian comedy, *She Stoops to Conquer*, opens the company's season; directed by Bob Verini. Featured in the cast are Robin Leslie Brown, Bonnie Horan, Joann Camp, Laura Rathgeb, Joseph Warren, James Nugent, and Michael John McGuinness. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3 10; through 10/29. **Pearl Theater**, 125 West Twenty-Second Street (645-7708).

POINTED STICK THEATER—Shakespeare's frolicking comedy, *A Midsummer Night's Dream*; directed by John McDanal. 10/18 to 23, at 8 p.m.; \$10. **29th Street Repertory**, 527 West 29th Street (627-1349).

POWER THEATER—Clifford Odets's drama, *Golden Boy* about a youth torn between the world of boxing and his love for classical music; directed by Nanci Anderson, with a cast of fourteen, headed by Anthon DeRiso. Tuesday through Saturday at 8, Sunday at 7 8; through 10/23. **Churnuchin Theater**, 314 West 54th Street (534-8390).



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THEATER

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo*; Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia*; Richard Talesnik's *La Fiacca*; *La Generala Alegre* (The General's Merry Wife); *Puerto Rico Sings*; *La Corte De Faraon*—in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; \$12 for plays, \$16 for musicals and dance events; through October. **Gramercy Arts Theater**, 138 East Twenty-Seventh Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Tale of the Hermaphrodites*, or *The Murdered Minion*, Mr. Ludlam's unproduced last full-length play, described as a historical drama concerning Catherine de Medici, her son Henry III, and the St. Bartholomew's Day Massacre; directed by Everett Quinton. Featured in the cast are Katy Dierlam, Terence Minter, Heen Shumaker, Edwin Sanchez, Alan Dolderer, Jud Lawrence, and Brian Neill. Wednesday through Sunday at 8, Saturday at 7 and 10; \$15. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

SECOND STUDIO FOR ACTORS—Shakespeare's *Hamlet*, judiciously cut to last under three hours; directed by Harv Dean and Jim Mineo. Wednesday through Saturday at 8, Sunday at 3; through 10/30. **Second Studio Theater**, 163 West 23rd Street (463-7050).

SEVENTH SIGN THEATER COMPANY—A revival of *Ladies in Retirement*, a 1940 mystery drama by Edward Percy and Reginald Denham, directed by Anthony Osnato, about some retired ladies, dotty as all get-out, who live with their nephew, a thief, in a London farmhouse. With Rosanne Rabito, Gloria Bogin, Emma Nicole, Cynthia Forbes, Kevin Mahon, Lila Gaynes, Cyndy Kovesdi. Thurs., Fri. & Sat. at 8, 10/20-11/5; \$10. **Good Shepherd-Faith Presbyterian Church**, 152 West 66th Street (1/718-522-2845).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein—*I've Got the Tune*, and *The Harpies*, plus others of his rarely heard works. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; \$15. **St. Bart's Playhouse**, Park Ave. at 50th St. (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horowitz's *Line* (now in its 13th year with no sign of faltering); directed by Dan Hamilton. In repertory with Bernardo Solano's *American Beech*, directed by Bert Goldstein (*Beech* plays through 10/30). Both plays are performed Wednesday through Sunday at 9:30; \$10. On Sundays at 5 p.m., through November, Laurie James in *Men, Women, and Margaret Fuller*, about radicals who revolted without violence. \$10. **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony*, part three of the trilogy *The Road to Immortality*; inspired by Gustave Flaubert's epic; directed by Elizabeth LeCompte. Thurs.-Sun. at 8; \$20. **Performing Garage**, 33 Wooster St. (966-3651).

YORK THEATER COMPANY—The first of its season's productions is *Sing for Your Supper: A Rodgers and Hart Musical Celebration*, a revue offering more than fifty famous songs. Featured in the cast, directed by Frank Wagner, are Karen Ziemba, Ira Hawkins, Lynne Stuart, Mark Martino, Melodee Savage, and Ron Raines. 10/19, 21, 23, 28, 29 and 11/2, 4, at 8, and 10/22, 23, 29, 30, 11/5 at 3, and 10/22, 30 at 7; \$10. **York Theater**, 2 East 90th Street (534-5366).

OFF-OFF BROADWAY

ANGEL STREET—The movie *Gaslight* was based on this play; Patrick Hamilton's thriller, directed by Fred Fondren, is about a man plotting to slowly drive his wife mad. With Elizabeth De Charay, Stephen Broker, Laura Lemle, Timothy Douglas, Margaret Mackey. Wed.-Sat. at 8; \$8; through 10/22. **Prometheus**, 239 East Fifth Street (477-8689).

ANTIGONE—Sophocles's play, adapted and directed by Gary Beck, with Nancy Guarino in the title role as a heroic woman who struggles against the authority of the oppressive state, and Mark Hunt as Creon. Wednesday through Saturday at 8, Saturday and Sunday at 3; \$12; through 10/30. **The Sidewalks Theater**, 40 West 27th Street, third floor (481-3077).

BABY WITH THE BATHWATER—Christopher Durant's play, directed by John V. Fahey. 10/18 through 28. Tues. at 7, Wed.-Fri. at 9:30; \$8. **13th Street Theater**, 50 West 13th Street (675-6677).



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THEATER

BEDS—Three new plays dealing with lesbian and gay relationships, written and directed by Robert Perring. *Julia Calls*, *The Late Lonely Performance*, and *My Brother's Keeper*. Thursday, Friday and Saturday at 7:30, Sunday at 4; through 11/20; \$10. **18th Street Playhouse**, 145 West 18th Street (695-2484).

CRYSTAL CLEAR—Phil Young's drama about three youths' struggle with love, denial, & blindness; directed by Ted Snowdon. With Robin Poley, Elaine Rinehart, Armond Schultz. Wed.-Sat. at 8, Sun. at 5; \$10. **Westbeth Theater**, 151 Bank Street (741-0391).

DOUBLE BILL—Two comedies about confusion: Christopher Durang's *Identity Crisis*, directed by Roger Dowdeswell, and Brenda Shoshanna Lukeman's *Capuccino*, directed by Paul Coughlin. Featured in the cast are Karen Wimmer, Edward Chemaly, Michael Van Dalsem, Roger Dowdeswell, Laurie Sanders-Smith, Leslie Marcus, and Mitch Rund. Sunday through Wednesday at 7:30; \$8; through 10/26. **18th Street Playhouse**, 145 West 18th Street (321-2039).

DOUBLE BILL—Jean Reynolds's *Dancing With Harry*, directed by Alan Wynroth, features Margo McGee, Jean Anderson, and Ken Chapin. William Russell's *Uncle Bridgewater and Tom* is performed by the author. Thursday through Saturday at 8, Sunday at 2; \$7; 10/20 through 30. **St. Mark's Church-in-the-Bowery**, 131 East 10th Street (533-4650).

DOUBLE BILL—Deborah Anderson's *Sunday Morning Crossroads* and *Endless Highways Pas De Deux*, both tales of the South. Thursday through Sunday; \$8; through 10/30. **St. Vincent de Paul**, 23rd Street off Sixth Avenue (662-6193).

GET ANY GUY THRU PSYCHIC MIND CONTROL—Or *Your Money Back*, Cherie Bennett's play about four southern sisters who discover the secrets of life, love and country music; directed by Linda Burson. Featured in the cast are Rita Jenrette, Richard McWilliams, Michael Gilpin, and Jeff Gottesfeld. Thursday through Saturday at 8, Sunday at 5; \$10; through 10/23. **Westbeth**, 151 Bank Street (741-0391).

THE GREEN DEATH—Peter Mattaliano's *A Black Comedy for Blue Times*. In 14th Century France, a curse is pronounced and its fatal after-effects do not reappear until 1990 in a Connecticut suburb. Featured in the cast are Steve Robinson, Nelson Avidon, Suzy Hunt, Ralph Buckley, Stephani Hardi, Janis Dardaris, and Frank Dahill. 10/20 to 23, 26 to 29; \$10. **Actor's Outlet Theater**, 120 West 28th Street (645-0783).

THE HAIRY APE—Eugene O'Neill's odyssey of Yank, king of the steamship stokers who travels from the bowels of his ship to the world of Fifth Avenue Society to learn about a world he does not know; directed by Anthony Di Pietro. Thurs.-Sat. at 8, Tues. & Wed. at 6:30, Sun. at 3; \$8; through 10/22. **William Redfield Theater**, 354 West 45th Street (673-5830).

LE GRAND—Four playlets set in the Deep South, written by Wayne Thompson; directed by Sharon O'Neal. With Robert Wheeler, Joe Parker Aycock, Tracey Weaver, Deborah Jordan, Wayne Thompson, Barry Kolker, Gerry Sheridan, Rick McMorrow, David Lockhart. Thurs.-Sat. at 8, Sun. at 3; through 10/23; \$7. **Theater 22**, 54 W. 22nd St. (1/718-436-3178).

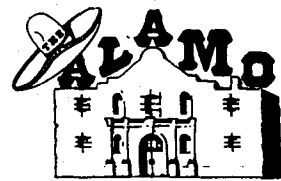
MAMA, MADDY AND THE CUCKOO—Dylan Guy's play about a weird and wacky family; directed by the author. Featured in the cast are Rollin Gardner, Charlotte Dougherty, and Lee Spencer. Sunday at 7, Monday at 8, through 10/24; \$5. **M.U.T.T. Productions**, 41 West 28th Street (982-2458).

RHAPSODY TACHISTE—Mary Gail's play of an artist (Danielle Rayne) struggling with her passions for life, love, and art; directed by Michael Ramach. Featured in the cast are Don Fischer and Krista Halferich. Thurs.-Sat. at 8, Sun. at 3; \$10; 10/20-11/13. **Triangle Theater**, 316 E. 88th St. (860-7245).

THE THREE SISTERS—Anton Chekhov's 1901 drama, set in Russia after the turn of the century, tells of three highly educated girls, trapped by their social upbringing, unable to break away to begin their own lives; co-directed by Barbara Schofield and Anne de Mare. With Jeannie Chilton, Elizabeth Martin, and Ariane Smith. Thurs.-Sat. at 8, Sat. at 2; \$8; through 11/12. **House of Candles**, 99 Stanton Street (353-3088).

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon-4. D Sun.-Thu. 4-9, Fri.-Sat. to 10. Private party room. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat. 5-midnight. Private parties. Closed Sun. (M) AE, DC.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.-Sat. noon-5. Br Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.-midnight, Mon. 7:30 a.m.-midnight, Tue.-Thu. 7:30

a.m.-1 a.m., Fri. 7:30 a.m.-2 a.m., Sat. 8 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theatre D Tue.-Fri. 6-7. Br Sun. noon-8. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Champagne Br Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. Dancing Fri.-Sat. eve. (M) AE, CB, DC, MC, V.

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.-Fri. 8 a.m.-9, Sat.-Sun. noon-7. (I) No credit cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.-Sun. noon-4. D Tue.-Thu. and Sun. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. 11:30 a.m.-3 a.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Ent. (M) AE, CB, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, DC, MC, V.

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AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thu. 4-10, Fri. to 11, Sat. 2:30-11, Sun. noon-9. Reduced rate D parking. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) AE, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.-Fri. 9 a.m.-noon. Br Sat.-Sun. 9:30 a.m.-4:30. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. (I-M) AE, MC, V.

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

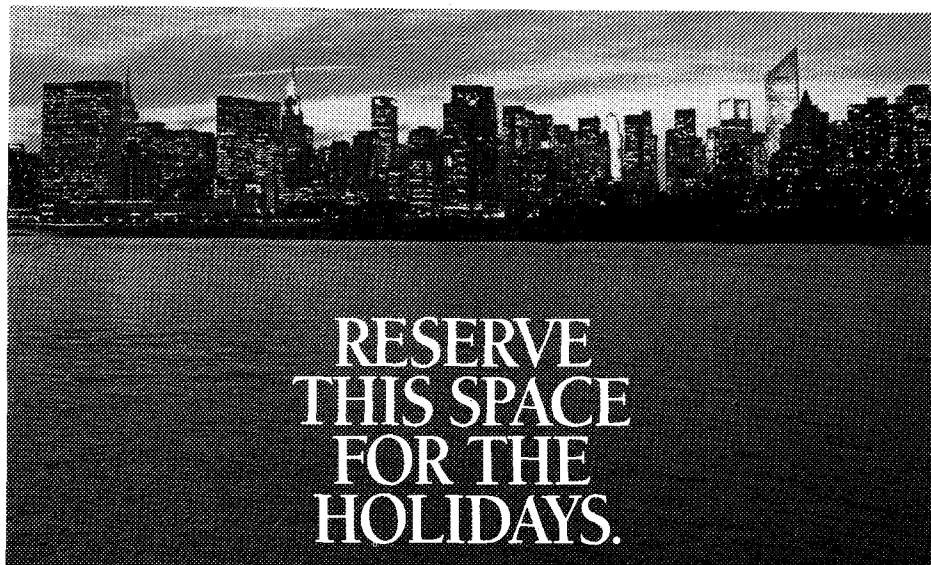
EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30, Sun. 5-10. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E) AE.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.



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MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3. D daily 3-midnight. (I-M) **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11, Sun to 10. Also 2444 Broadway, bet. 90th-91st Sts. (787-1110); 210 Sixth Ave., at Prince St. (807-7421). (I) **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.-Thu. 6-midnight, Fri.-Sat. to 2 a.m. Private parties. (M) **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1-3. D daily 5:30-midnight. Private parties. (M) **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. from 7. Br Sun. noon-3:30. Ent. nightly and Sun. Br. (E) **AE, CB, DC, MC, V.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. (M) **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scalloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.-Fri. 6-11. Pianist Mon.-Fri. Free D parking. Closed Sat.-Sun. except for private parties. (M) **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled bricoche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5:30-11. Private parties for 6-70. (M) **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.-Fri. 11 a.m.-3. Br Sat.-Sun. 11 a.m.-5. D daily 5-11. (M) **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br. Sun. 11:30-4. D Mon.-Fri. 5:30-11. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino papolina. No res. L daily 11 a.m.-3. D daily 4-11. (I) No credit cards.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11. Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M)

AE, CB, DC, MC, V.

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Wed. 5:30-11. Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. (M)

AE, DC, MC, V.

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Sat. 4-9:15. Private parties for 45. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.-Thu. noon-11:30. Fri.-Sat. to 12:30. Sun. to 10:30. (M)

AE, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PORTOROZ—340 Lexington Ave., bet. 39th-40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30. Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.-Thu. noon-midnight, Fri. to 2 a.m., Sat. 4:30-2 a.m., Sun. to 11. Bar Mon.-Thu. to 2 a.m., Fri.-Sat. to 4 a.m., Sun. to midnight. (I-M) AE, MC, V.

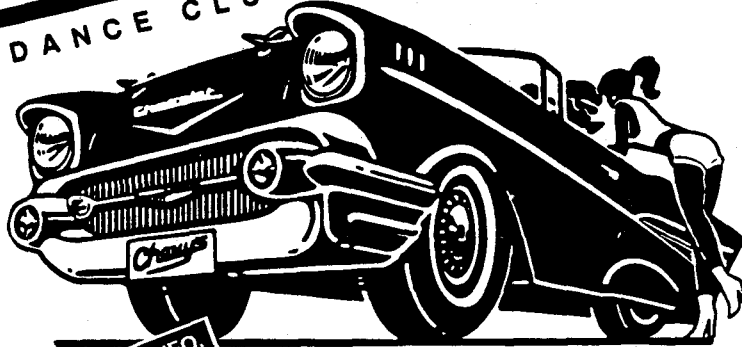
CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9. Sat.-Sun. to 8. (I) AE.

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scappone alla francese. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30. Sat.-Sun. from 5. Private parties. Free parking with D 5-1 a.m. (M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Sat. 11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

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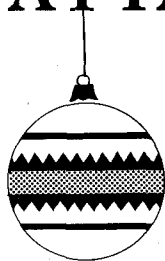
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RESTAURANTS

- HOULIHAN'S**—350 Fifth Ave., at 34th St. (736-6210).
Casual. American. Spcls: fried provolone cheese,
stuffed chicken breast, cappuccino cake. Res. sug.
Open daily 11:30 a.m.-9. Bar till 2 a.m. (M)
AE, CB, DC, MC, V.
- LINO'S**—147 W. 36th St. (695-6444). Casual. North-
ern Italian. No written menu. Spcls: seafood fra dia-
volo, jumbo prime shell steak, veal Alfredo. Res. sug.
L Mon.-Fri. 11 a.m.-3. D Mon.-Fri. 3-10, Sat.
5-10:30. Same à la carte offerings all day. Closed Sun.
(M) AE, CB, DC, MC, V.
- MANILA**—31 W. 21st St. (627-5558). Casual. Philip-
pine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.-Fri.
11 a.m.-3. D daily 5-11. S Mon.-Sat. 11-2 a.m. Re-
duced D parking after 6. Ent. nightly. (M)
AE, DC, V.
- MAN RAY**—169 Eighth Ave., at 19th St. (627-4220).
Casual. French/mediterranean. Spcls: fresh fettuccine
with tomatoes, arugula and goat cheese; fillet of sea
bass with mussels and vegetables aioli; grilled loin of
lamb marinated in indian spices with rhubarb. Res.
sug. L Tue.-Fri. noon-3. D Sun., Tue.-Thu. 5:30-11,
Fri.-Sat. to 12:30 a.m. Private parties for 100. Closed
Mon. (M) AE.
- OLD HOMESTEAD**—56 Ninth Ave., bet. 14th-15th
Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-
lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4.
D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10.
Complete D. Free parking from 5 and all day Sat.-
Sun. (M) AE, CB, DC, MC, V.
- SPEED LIMIT 55**—154 W. 26th St. (645-8476). Casual.
Japanese. Spcls: chicken gridlock (chicken yakitori),
lamborghini countach (broiled steak with brandy
cream sauce and whole black pepper), 3 musketeers
(steamed squid, scallops and shrimp on flounder in
wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D
Mon.-Wed. 4-midnight, Thu.-Sat. 4-1 a.m. Closed
Sun. (M) AE, MC, V.
- WORLD YACHT CRUISES**—Riveranda, Empress of New
York, Duchess of New York, and Princess of New
York, Cabaret—Pier 62, W. 23rd St. and the Hud-
son River (929-7090; -8540). Dress opt. American/
Continental. Spcls: filet mignon, coulibiac of salmon,
stuffed chicken breast, pasta with lobster. Res. nec. L
cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D
cruise sails nightly at 7. Private parties for 2-500.
Dancing. (E) AE, MC, V.
- 43rd-56th Streets, East Side
- ALFREDO: THE ORIGINAL OF ROME**—53th St., bet. Lex-
ington and Third Aves., Citicorp Bldg. (371-
3367). Casual. Italian. Spcl: fettuccine Alfredo. Res.
sug. Open Mon.-Sat. 11:30 a.m.-11:30, Sun.
12:30-10. (I-M) AE, CB, DC, MC, V.
- AMBASSADOR GRILL**—1 United Nations Plaza, at
44th St., in the U.N. Plaza Hotel (702-5014). Dress
opt. American/southwestern French. Spcls: smoked
salmon potato terrine, lobster ragu with baby vegeta-
bles, grilled loin of lamb with shallot confit. Res. sug.
B daily 7 a.m.-11 a.m. L daily noon-2. D daily
6-10:30. Br Sat. 11 a.m.-2:30. Champagne buffet Br
Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar
5:30-1 a.m. (M) AE, CB, DC, MC, V.
- AWOKI**—305 E. 46th St. (759-8897). Jacket required.
Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L
Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Pri-
vate parties for 4-80. Closed Sun. (M)
AE, CB, DC, MC, V.
- THE BARCLAY RESTAURANT & TERRACE**—111 E. 48th
St., in the Hotel Inter-Continental (421-0836).
Jacket required. Continental. Spcls: fillet of beef with
duck liver and merlot wine sauce, L.I. duck with
peach brandy glaze, sauteed swordfish with shitake
mushrooms and brandy. Res. sug. B daily 7
a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily
5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon
tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 5-10:30 and
Sun. Br. AE, CB, DC, MC, V.
- THE BOX TREE**—250 E. 49th St. (758-8320). Formal.
Continental. Spcls: blini of salmon caviar with chilled
vodka, stuffed breast of pheasant in sauce cassis, va-
cherin. Res. nec. L Mon.-Fri. noon-2. Br Sun.
noon-3. D nightly 6-10:30. After-theater S nightly
10:30-1 a.m. Private parties for 8-60. (E) AE.
- BRASSERIE**—100 E. 53rd St. (751-4840; 751-4841).
Casual. French/Alsatian. Spcls: choucroute Alsaci-
enne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br

RESTAURANTS

- Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M) **AE, CB, DC, MC, V.**
- CHALET SUISSE**—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-9:30. Pre-theatre 5-7. Closed Sat.-Sun. (M) **AE, DC, MC, V.**
- CHEESE CELLAR**—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M) **AE, CB, DC, MC, V.**
- CHRIST CELLA**—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) **AE, CB, DC, MC, V.**
- CINCO DE MAYO**—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**
- CITY LUCK**—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) **AE, CB, DC, MC, V.**
- DRAKE HOTEL**—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar:** B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) **AE, CB, DC, MC, V.**
- DUBLIN'S MIRABEAU**—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gaelic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.-Fri. 11:45-4. D Mon.-Sat. 4-11. Pre-theatre D 4:30-7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. (E) **AE, CB, DC, MC, V.**
- ENOTECA IPERBOLE**—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) **AE, CB, DC.**
- FOUR SEASONS**—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E) **AE, CB, DC, MC, V.**
- GIAMBELLI 50TH RISTORANTE**—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E) **AE, CB, DC, MC, V.**
- JAKE'S**—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-10. Free parking after 5. (M) **AE, CB, DC, MC, V.**
- JOE & ROSE**—747 Third Ave., bet. 46th-47th Sts. (980-3985). Casual. American/Italian. Spcls: steaks, veal, pasta, fresh seafood. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Closed Sun. (M) **AE, DC.**
- LA COTE BASQUE**—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) **AE, CB, DC, MC, V.**
- LAFAYETTE**—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin soufflé with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat. 6-10:30. Closed Sun. (E) **AE, CB, DC, MC, V.**
- LA GALERIE AT THE RENDEZVOUS**—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal.

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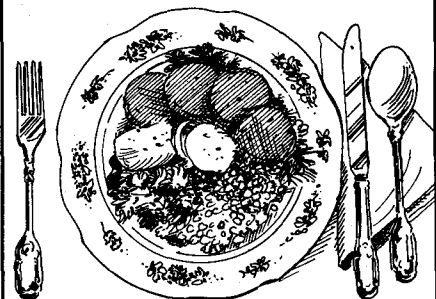
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Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6-midnight. Pre-theatre D 5-6:45. Free 2 hr D parking. (M) AE, CB, DC, MC, V.

LA MANGEoire—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11, Sun. 5:30-10. Private parties for 20-30. Reduced parking after 6.(M) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th-51st Sts. (759-8439; -5933). Dress opt. French. Spcls: escargot with garlic butter, duck sausage with lentils, grilled salmon with mustard sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.-Fri. 12:30-2:30. D Mon.-Sat. 5:30-10:30 p.m. Closed Sun. (E) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.-Fri. noon-10, Sat. 5-10. Closed Sun. (M) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-mid-

night, Sat.-Sun. 5-midnight. (M)

AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th-45th Sts. (697-6776). Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. Pianist Thu. and Fri. (I-M) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.-Sat. 11:30 a.m.-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L and D. Private parties for 20-170. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. (E) Cafe: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11 a.m.-5. Br Sun. noon-3. D daily 5-midnight. Pre and post-theater D. (M) AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

RESTAURANTS

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11 p.m. Bar till 3 a.m. nightly. Private parties for 300. (M) **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon-11. (M) **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. (M) **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.-Fri. noon-4. D daily 4-11:15. Pianist nightly from 6 p.m. (M) **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) **AE, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marchiarra. Res. sug. Open Mon.-Fri. noon-11, Sat. 4:30-11:30. Private parties for 25-35. Closed Sun. (M) **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-11 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.-Sat.

noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s: Formal. Continental. Res. sug. L Tue.-Fri. 11:30-2. D Tue.-Thu. 7-10, Fri.-Sat. to 11:30. Pre-theatre D Tue.-Sat. 5:30-7. **Broadway Lounge:** Dress opt. Continental. B Mon.-Fri. 7 a.m.-9 a.m. Cocktails Mon.-Sat. 11:30 a.m.-2:30 p.m., Sun. noon-2 a.m. **The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30-midnight, Wed., Fri. and Sat. from 5, Sun. 6-11. (E) **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I) **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11. Buffet L and pre-theatre D. Free D parking. Ent. Mon.-Sat. (M) **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. (E) **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. (I-M) **AE.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, Cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) **AE, CB, DC, MC, V.**

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak pancer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.-Sun. 6-10:30. Closed Mon. (E) **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Fri. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4:30. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. (M) **AE, CB, DC, MC, V.**

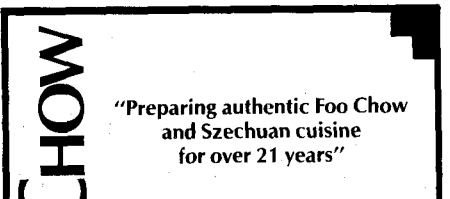
CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congado with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost,



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★ Bryan Miller, The New York Times, April 11, 1986
★ Bryan Miller, The New York Times, April 29, 1988
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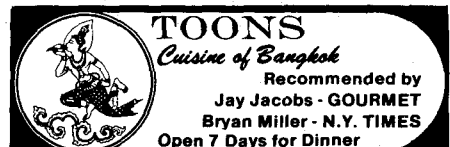


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RESTAURANTS

baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

FONTANA DI TREVII—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 4:30-11:15. (M) AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. (M) AE, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. Prix fixe L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 4-11. (I-M) AE, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravigoles of smoked salmon, red snapper aux légumes fondants, Petrossian "treasures." Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-4:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 5:30-1 a.m. S Sun. 5:30-11. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) Oak Room: Dress opt. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8

a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 11. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.-Sat. 11 a.m.-4. D Sun.-Thu. 4-1:20 a.m., Fri.-Sat. 4-3:20 a.m. Pianist Tue.-Sat. (I) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. (M) AE, MC, V.

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermen's choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.-Sun. 5:30-11. Private parties for 16-24. Closed Mon. (M) AE.

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamped platter including nachos, spicy chicken wings, chili. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (M) AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. Carlyle Restaurant: Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3:30-5:30. AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, capellini romano, Norwegian salmon. Res. sug. L

RESTAURANTS

Mon.-Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

FIORILLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop à la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4:30. D Mon.-Sat. 4-midnight, Sun. to 11. Private parties for 20-200. (M) AE, MC, V.

FLAMAND—349 E. 86th St. (722-4610). Casual. Belgian. Spcls: rabbit with cherry beer, waterzooie gan-toise, quails with grapes and port. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. (M) AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd-74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scal-lion sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D daily 4-midnight. (I-M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scal-lops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasa-gna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Ita-lian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon.-Fri. 11 a.m.-5. Br Sat.-Sun. noon-4. D daily 5-1:30 a.m. Bar til 4 a.m. (I) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce cit-ron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en crôte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 2:30-11:30, Sat. 4-midnight, Sun. 2:30-10:30. Private parties for 75. (M) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mush-rooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3. Private parties. (M) AE, CB, DC, MV, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mi-gnons de boeuf et de veau au poivre vert, burger l'om-nibus. Res. sug. L and D Mon.-Sat. noon-11. Private parties 40-125. Closed Sun. (M) AE, CB, DC, MC, V.

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Cas-ual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th-65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30 a.m.-4. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et ho-mard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappar-delle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon-4:30. D daily 5-11:30. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. Ameri-can. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5-11. Piano bar. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Park-ing. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre: Formal. Continental/French. Spcls: marinat-ed langostine tails with zucchini salad, lasagna of lob-ster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

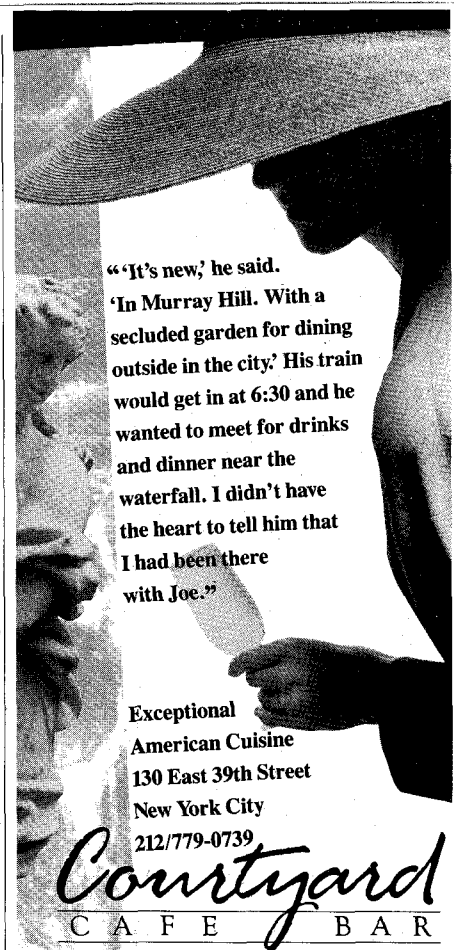
RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sun. 11:30 a.m.-5. Music nightly from 9. (I) AE, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, confit of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.-Sat. 5:30-11:30, Sun.-Mon. to 10:30. Br Sun. 11:30-3:30. Pianist Mon.-Sat. and Br. (M) AE, DC, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

ROSSELLINI—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuc-cine Rossellini, salmon alla champagne. Res. sug. L Mon.-Sat. noon-4. Champagne and caviar Br Sun. noon-4. D daily 5-midnight. Pre-theatre D Mon.-Sat. 5-7. Private parties for 60. (M) AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster



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RESTAURANTS

and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.-Sat. noon-2:30. Br Sun. 11:45 a.m.-3. D daily 5:30-10. Pianist. Private parties for 80. (E)
AE, CB, DC, MC, V.

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appeti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-11. (I)
AE, MC, V.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbecued chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I)
AE, DC, MC, V.

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampele platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10. Private parties for 50. (M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruita de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, MC, V.

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. (M) AE.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. (M) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.-Fri. 9 a.m.-11 a.m. Br Sat.-Sun. 10-4. L daily 11 a.m.-4. D Mon.-Thu. 4-midnight, Fri.-Sun. 4-1 a.m. (I) AE.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. (M) AE, CB, DC, MC, V.

TROIKA—148 W. 67th St. (724-0709/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Live music Tue.-Sun. (M) AE, CB, DC, MC, V.

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. noon-9:30, Sat. 4-10:30. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consommé, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D Sun.-Thu. 6:30-11, Fri.-Sat. 7-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. (E) AE, CB, DC, MC, V.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 19

PRAGUE SYMPHONY ORCHESTRA, Jiri Belohlavek conductor; pianist Steven Mayer Smetana's *Moldau*; Dvorak's Piano Concerto Op. 33; Dvorak's Symphony No. 8. Carnegie Hall at 8. \$13-\$25.

STUTTGART RADIO SYMPHONY, Neville Marriner conductor. Haydn's Symphony No. 96 "Miracle"; Beethoven's Symphony No. 2; Elgar's Variations on an Original Theme "Enigma." Avery Fisher Hall at 8. \$12-\$23.

CHAMBER MUSIC AT THE Y—Baritone Ben Holt, violists Nobuko Imai and Steven Tenenbom, violinists Ida Kavafian and Jaime Laredo, cellist Sharon Robinson, pianist Ned Rorem. Beethoven's String Trio in G Op. 9, No. 1; Rorem's *Santa Fe Songs*; Dvorak's String Quintet Op. 97. 92nd Street Y at 8. \$13-\$17.50. Same program Tues., 10/18.

ARMIDA—See Opera, below.

BARBARA NISSMAN, pianist. First of three concerts featuring the complete piano sonatas of Prokofiev. Tonight: *Visions Fugitives* Op. 22; Four Etudes Op. 2; Sonatas Nos. 7 and 8. Alice Tully Hall at 8. \$12, or \$30 for the series.

HUNTER SYMPHONY, Clayton Westermann conductor; pianist Juliana Osinchuk, soprano Mary Prime. Haydn's "Surprise" Symphony; Ravel's *Mother Goose Suite*; Saint-Saens's Piano Concerto No. 2; Arthur Harris's *Hunter's City Song* (premiere), honoring Hunter's new president, Paul LeClerc. Hunter Auditorium, 69th St. east of Park Ave. (772-4448), at 8. \$6.

JEAN GUILLOU, organist, plays his own transcription of Mussorgsky's *Pictures at an Exhibition*. Trinity Church, Broadway at Wall St., at 1. Free.

WALTER HILSE, organist, with mezzo-soprano Laurie

Carley, Elaine Cunningham speaker. Schumann's *Six Fugues on the Name Bach*, Op. 60; Hilse's *Psalm 30*; works of Buxtehude, Dupre, Mendelssohn. Park Avenue Christian Church, 85th St., at 8. \$5.

JUILLIARD STUDENT CONCERT—See Opera, below.

MIKE AND THE LYTONES—Michael Lydon and others with original rhythm and blues. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

JOANNE OPGENORTH, violinist. Tartini's "Devil's Trill" Sonata; Beethoven's Sonata in G. Juilliard Concerts in the Garden, IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

ALEXANDER DUNN, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

RUTH ANN LIEF, cellist/**FRANK MARTORI**, pianist. Music of Schumann, Kodaly, Chopin. Lehman Center for the Performing Arts, Bedford Park Blvd, West and Goulden Ave., Bronx (960-8833), at 12:30. Free.

Thursday, October 20

NEW YORK PHILHARMONIC, Andrew Davis conductor; pianist Mitsuko Uchida. Beethoven's Piano Concerto No. 3; Strauss's *Sinfonia Domestica*. Avery Fisher Hall at 8. \$7.50-\$40.

STUTTGART RADIO SYMPHONY, Neville Marriner conductor; violinist Frank Peter Zimmermann. Overture to Wagner's *Die Meistersinger von Nürnberg*; Glazunov's Violin Concerto in a, Op. 82; Tchaikovsky's Symphony No. 5. Carnegie Hall at 8. \$18, \$20.

ELTON JOHN, with Wet Wet Wet. Madison Square Garden at 8. \$22.50, \$25, if available.

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop director; Cleavon Little narrator. Three Dance Episodes from Bernstein's *On the Town*; Michael Sahl's *Symphony 1988* (world premiere); Mendelssohn's "Italian" Symphony; Schuller's *Journey Into Jazz*; also world premiere of *Concordia*, a work by Gary Smart, winner of Concordia's American Composer Competition. Alice Tully Hall at 8. \$15-\$25.

AMERICAN STRING QUARTET—Beethoven's Quartets in D Op. 18, No. 3; in E flat Op. 74, "Harp"; in c sharp, Op. 131. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. \$6.

SILOUSIE AND THE BANSHEES—Radio City Music Hall at 8. \$20.

EDITH MURANO, pianist (North American debut). Works of Bach, Beethoven, Prokofiev, Virgilio Mortari (U.S. premiere), Chopin. Weill Recital Hall at Carnegie Hall at 8. \$12.

AMERICAN JAZZ ORCHESTRA, Gerald Wilson conductor. Music by Wilson. Cooper Union Great Hall, Third Ave. and 7th St. (353-4195), at 8. \$18.

THE ORIGINAL MCINTOSH—Composer-pianist Diana McIntosh, with violinist Nor Oakland, cellist Dorothy Lawson, pianists Cameron Grant, James Winn. Program includes two premieres. Merkin Concert Hall at 8. \$7.

PIANO-PLAYIN' WOMEN—"Highlights in Jazz": The Dorothy Donegan Trio/Judy Carmichael and her combo. Also a surprise guest. NYU Loeb Student Center, 566 LaGuardia Pl. (998-4999), at 8. \$9.

ALICE ARTZT, guitarist/**WOLFGANG WEIGEL**, guitarist. Music of Mertz, Granados, Castelnuovo-Tedesco. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

PASQUALE CAPUTO, tenor. Neapolitan songs. Town Hall at 8. \$12-\$18.

JAZZ CONCERT—Extension Division Faculty concert. Classics and originals. Mannes College of Music, 150

W. 85th St. (580-0210), at 8. Free.

THE WARRIOR ANT—Opening the Next Wave Festival. See Theater listings, page 185. Through 10/30.

BARGEMUSIC—Violinist-violist Ik-Hwan Bae, violinist Hamao Fujiwara, clarinetist David Shiffrin, pianist Irma Vallecillo. Works of Spohr, Brahms, Mozart, Moskowsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

Friday, October 21

BRANDENBURG ENSEMBLE, Alexander Schneider conductor-violinist; clarinetist Richard Stoltzman, violinists Todd Phillips and Lucy Stoltzman, violist Steven Tenenbom. Concert honoring Schneider's 80th birthday: Bach's Concerto for Two Violins in D; Mozart's Clarinet Concerto K. 191; Bach's Brandenburg Concerto No. 6; Rossini's Introduction and Variations for Clarinet and Orchestra in B flat. Avery Fisher Hall at 8. \$11-\$20.

NEW YORK PHILHARMONIC—See 10/20. Today at 2.

ARTIS QUARTET OF VIENNA (N.Y. debut)—violinists Peter Schuhmayer and Johannes Meissl, violist Herbert Kefer, cellist Othmar Muller, with pianist John Browning. Mozart's Quartet No. 19, "Dissonant"; Berg's *Lyric Suite* for String Quartet; Schumann's Quintet in E flat for Piano and Strings. Weill Recital Hall at Carnegie Hall at 8. \$12.

JUILLIARD SYMPHONY, Otto-Werner Mueller conductor; flutist Keri-Lynn Wilson. Overture to Rossini's *L'Italiana in Algeri*; Jolivet's Concerto for Flute and Strings; Borodin's Symphony No. 2. Alice Tully Hall at 8. Free (874-7515).

SWEET HONEY IN THE ROCK—Women's gospel group. Carnegie Hall at 8. \$12.50-\$20.

BEAUX ARTS TRIO—Beethoven's Trios in E flat Op. 1, No. 1; in B flat Op. 11; in E flat Op. Posth.; in D "Ghost." Metropolitan Museum at 8. Sold out.

ELTON JOHN—See 10/20.

SCHOONER FARE, folk trio from Maine (N.Y. concert debut)—Steve Romanoff, Chuck Romanoff, Tom Rowe. Maritime favorites, folk songs, original music. Town Hall at 8. \$15-\$22.

RAICES MUSICALES (Musical Roots)—Music from Mexico and the Hispanic Southwest. Los Reyes del Albuquerque, Mariachi San Matias, Los Pregoneros del Puerto, Santiago Jimenez Jr. Conjunto Trio, Marimba Chiapas. BMCC Triplex, 199 Chambers St. (618-1980, 206-1050), at 8. \$13, \$16.

HOWARD HEWETT/SHIRLEY MURDOCK—Soul and pop music. Beacon Theater, Broadway and 74th St. (496-7070), at 8. \$20, \$22.50.

SHARON CUNETA, Philippine singer. Madison Square Garden Felt Forum at 7:30. \$20-\$50.

MESCAL WILSON, pianist. Works by Debussy, Bartok, Bach, Chopin, Schumann. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY**, guitarist. Paganini's *Centone di Sonate*, six sonatas arranged for flute and guitar. Lincoln Center Library at 4. Free.

TONY TRISCHKA AND SKYLINE—Bluegrass-oldtime music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9; doors open at 8:30. \$8.

ROLAND VAZQUEZ, with a Latin fusion band. Grand Central Terminal, main waiting room off 42nd St. west of Lexington Ave., at 12:30. Free.

NINA SILVER—Singer, songwriter, guitarist, pianist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. \$4.

JAZZ AT NOON—Lunch-hour jam session, with audience

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MUSIC & DANCE

participation. Today's guest artist: Clark Terry on trumpet and fluegelhorn. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. \$5.

AEOLIAN CHAMBER PLAYERS, with violist Eugene Becker. Lecture and concert. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free.

Saturday, October 22

BATON ROUGE SYMPHONY ORCHESTRA, James Paul conductor; pianist Abbey Simon. "Jubilee" from Chadwick's *Four Symphonic Sketches*; Beethoven's Piano Concerto No. 4. Carnegie Hall at 8. \$5-\$35.

GRANDE BANDE, Frederick Renz director. "Oktober-Bachfest: Suites and Overtures by J.S. Bach and Progeny." Alice Tully Hall at 8. \$15, \$18.50.

MODERN JAZZ QUARTET—92nd Street Y at 8. \$20-\$25.

NEW YORK PHILHARMONIC—See 10/20.

BEAUX ARTS TRIO—See 10/21. Tonight, stage seats only: \$18.

THE TEMPTATIONS/THE O'JAYS—Radio City Music Hall at 8. \$25, \$30.

BAYVIEW CONSORT, Herbert Feldman director. Works by Telemann, Corelli, Pepsush, Handel, Bach. Weill Recital Hall at 8:30. \$8.

OLD MASTERS AND NEW VOICES IN FOLK MUSIC—Tom Rush is host; with Dave Massengill, Shawn Colvin, Buskin & Batteau, Christine Lavin. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. \$15, \$20.

ETHELMAE FIELDS, soprano, with pianist Lakambini Z. Ramos. Music of Handel, Strauss, Mozart, Berlioz. Benefit for the Paraclete Home. Weill Recital Hall at 2. \$10, \$12.

PEDRO BACAN, flamenco guitarist. Merkin Concert Hall at 8. \$15.

BEN TAVERA KING—"Tex-Mex" acoustic-guitar music. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. \$10.

BASIA, pop-jazz singer, and a nine-piece band/**DAN SIEGEL**, jazz keyboardist. Town Hall at 8. \$20.

EXPRESSIONS '88—"The Indestructible Beat of Soweto," music and dance from South Africa. Lady-smith Black Mambazo, Philip Tabane and Malombo, Notehmbi (U.S. debut). Apollo Theater, 253 W. 125th St. (864-0372), at 7 and 11. \$25-\$35; in advance, \$20-\$30; \$100 includes pre-concert party.

CARIBBEAN-MONTH CELEBRATION—Traditional music of Jamaica, De Drummers Dem and De Dawtas Dem ensemble, part of a program that includes slide talks and recordings. American Museum of Natural History, CPW and 79th St., 1-4:30. Free with museum admission.

SHARON CUNETA—See 10/21.

EAR TO THE GROUND FESTIVAL—See Dance, below.

STEPHEN SCHWARZ, countertenor. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LOUIS KOHNOP, pianist. Lincoln Center Library at 2:30. Free.

EVA JASLER, harpist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BILLY MCCOMISKEY/PETER FITZGERALD/DAN CUMMINS—Traditional Irish music for button accordion and band, tenor-banjo, guitar, and voice. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. \$5.

JAMES GALWAY, flutist, with pianist Phillip Moll. Music of Reinecke, Martinu, Gaubert, Faure, Saint-Saens, Debussy, Ravel, Godard. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. \$22-\$25.

AN EVENING WITH GALT MACDERMOT, JAMES RADO, AND GEROME RAGNI—Snug Harbor Cultural Center, Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. \$15.

BRONX SYMPHONY ORCHESTRA, Robert Black conductor. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free.

Sunday, October 23

AMERICAN SYMPHONY ORCHESTRA, Jose Serebrier conductor; soprano Alessandra Marc, bass-baritone James Johnson, tenor Gary Lakes; University of Maryland

Chorus. Holst's *The Planets*; Rorem's *Frolic* (N.Y. premiere, honoring Rorem's 65th birthday); Act III of Wagner's *The Flying Dutchman*; American premiere of Beethoven's Tenth Symphony, first movement, with a lecture by musicologist Dr. Barry Cooper. Carnegie Hall at 3. \$6-\$27.50.

BERLIN SYMPHONY, Claus Peter Flor conductor; violinist Nigel Kennedy. Beethoven program: "Egmont" Overture Op. 94; Violin Concerto in D; Symphony No. 7. Avery Fisher Hall at 3. \$11-\$20.

JAMES GALWAY, flutist, with pianist Philp Moll. Works of Dvorak, Schulhoff, Martin, Prokofiev. Avery Fisher Hall at 7:30. \$14-\$28.

ZENON FISHBEIN, pianist. Works of Schubert, Beethoven, Chopin, Ravel. Merkin Concert Hall at 8. \$12.

FRANK GORDON, trumpeter-composer, with 16-piece string orchestra and rhythm section. His own music. Merkin Concert Hall at 4. \$12.

GLORIA BLOCK, soprano, with pianist Roger Rundle. Music of Purcell, Mozart, Debussy, Blitzstein, Kern. Weill Recital Hall at Carnegie Hall at 2. \$12.

VINLAND DUO—Oboist Virginia Brewer, pianist Mary Ann Brown. Music by Roman, Stenhammar, others. Madison Avenue Presbyterian Church, 73rd St. (288-8920), at 4. Donation.

LUCIE ROBERT, violinist, with pianist Jeffrey Cohen. New Masters at Manhattan faculty recital. Works by Beethoven, Faure, Morawetz, Saint-Saens. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 4. Free.

HILLIARD ENSEMBLE, vocal-chamber-music group. "Music Before 1800": Sacred music by Renaissance composers, also songs from the medieval St. Martial Manuscript. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. \$10.

NEW YORK FESTIVAL OF SONG—"Americans on America." Baritone William Sharp, soprano Karen Holvik, pianist Steven Blier. Music on various aspects of American life, by Ives, Rorem, Bolcom, Copland, Gershwin, Bernstein. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. \$12.

ALEXANDER HARPER, violist/**CHARLOTTE KLINGER**, pianist, with the West End Chamber Players. Music by Mozart, Bloch, Debussy-Harper, Kreisler-Harper, Beethoven, Bruch, Vivaldi. Fourth Universalist Church, C.P.W. at 76th St. (877-2181), at 8. Free.

MUSIC BY VICTOR HERBERT—Five vocalists are the performers. Metropolitan-Duane Church, Seventh Ave. and 13th St., at 3. Free, or \$5 donation.

SIGNAL BRASS QUINTET—Works by Scheidt, Bach, Arnold, Lutoslawski. St. Bartholomew's Church, Park Ave. and 50th St., at 3. \$5.

CARIBBEAN MONTH—See 10/22.

DONALD HELLER, "the original hurdy-gurdy man." Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. Free, with museum admission; \$2.50.

ROMANOVSKY & PHILLIPS, singers and songwriters, with guest Joe Bracco. Actors Playhouse, 100 Seventh Ave. So. (691-6226), at 9. \$10.

EAR TO THE GROUND FESTIVAL—See Dance, below.

PG ARTISTS—Music by Jewish composers. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ST. LUKE'S CHAMBER ENSEMBLE, with pianist Julius Rudel. Mendelssohn's String Quartet No. 1; Copland's *Nonet* for Strings; Mahler's *Songs of a Wayfarer*, arr. by Schoenberg for eight instruments. The Arts at St. Ann's, 157 Montague St., Brooklyn Heights (718-834-8794), at 4. \$12.

AGUSTIN ANIEVAS, pianist. Music by Schubert and Chopin. Levenson Recital Hall, Brooklyn College, a block west of Flatbush and Nostrand Aves., at 2. \$5.

CON BRIO ENSEMBLE—Members pianist Diana Mittler-Battipaglia, clarinetist Victor Battipaglia, with violinist Ellen Payne, cellist Rajan Krishnaswami. Music by Beethoven, Ryden, Saint-Saens. The Church on the Hill, 167-05 35th Ave., Flushing (718-358-3671), at 4. \$4.

DALE SMITH, tenor. Music of Bach, Stravinsky, Strauss, Handel, Mozart, others. St. Paul's Lutheran Church, 1891 McGraw (822-4535), Bronx, at 3:30. \$3.

ANDREW FRIERSON OPERA WORKSHOP COMPANY—Selections from Mozart's *The Marriage of Figaro*. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

EDUARDO MARTINEZ-GUAYANES, guitarist. Bronx Muse-

um of the Arts, 1040 Grand Concourse, Bronx (681-6000), at noon. Free with museum admission; \$4, seniors \$3.

SEUFFERT BAND, George F. Seuffert conductor. Mon-signor Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven, Queens, at 3. Free.

BARGEMUSIC—See 10/20. Today at 4.

PRISCILLA HERDMAN, singer-guitarist, with folk and topical music. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., Riverdale (866-5786), at 7. \$5.

STUTTGART RADIO ORCHESTRA, Neville Marriner conductor. Haydn's Symphony No. 96, "Miracle"; Strauss's *Don Juan*; Brahms's Symphony No. 2. LIU's Tilles Center, Northern Blvd., Greenvale, L.I. (516-922-0061), at 7:30. \$20, \$22.50.

Monday, October 24

DA CAPO CHAMBER PLAYERS—"Celebrating Joan Tower at 50: Musical Greetings," from John Corigliano, Tania Leon, Bruce MacCombie, Joseph Schwantner; also music by Tower including a premiere. Merkin Concert Hall at 8. \$12.50.

CYNTHIA PHELPS, violinist, with pianist Warren Jones. Works by Bach, Beethoven, Brahms, Hindemith, Stephen Paulus (world premiere). Alice Tully Hall at 8. \$8-\$12.50.

TOKIKO, pop singer from Japan. Benefit for Japanese American Social Services, Inc. Carnegie Hall at 8. \$10-\$35.

LOS PLENEROS DE LA 21—Music of Puerto Rico, with African roots. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. \$10.

ROBERT VIENNEAU, pianist. Music by Chopin, Debussy, Liszt, Rachmaninoff, Morel. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. Free, but reservations necessary.

KARL HELMUT HERRMANN, organist. Bach, Buxtehude, Mendelssohn, others. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ANDREW BOLOTOWSKY, flutist/**BEVERLY THOMSON**, pianist. "Hearts and Flowers": music by Elgar, Beach, Langey, Cox, Arditi, Moses-Tobani, Lax. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, October 25

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG**, pianist. "The Complete Brahms," opening recital. Tonight: Scherzo in c, Sonata in G Op. 78 No. 1, Sonata in f Op. 120 No. 1. Carnegie Hall at 8. \$13-\$25.

NEW YORK PHILHARMONIC—See 10/20. Tonight at 7:30.

JEFFREY SIEGEL, pianist. "Keyboard Conversations" opening recital: Five Chopin Polonaises. 92nd Street Y at 8. \$10, or \$25 the series of three.

RUSLANA ANTONOWICZ, pianist. Works by Beethoven, Janacek, Tzvi Avni (N.Y. premiere), Alkan. Merkin Concert Hall at 8. \$12.

JUILLIARD 20TH-CENTURY PLAYERS, Paul Zukofsky conductor. Alice Tully Hall at 8. Free tickets required (874-7515).

SAINT THOMAS CHOIR, Gerre Hancock director. "An Evening with Ned Rorem"; concert of his music, celebrating his 65th birthday. The composer as pianist, with tenor Jeffrey Thomas, organist Judith Hancock. Saint Thomas Church, Fifth Ave. at 53rd St. (757-7013), at 7:30. \$10.

DARY JOHN MIZELLE—The composer, with guest artists, in a 25-year retrospective concert. Solo instrumental works, chamber music, percussion ensembles, theater pieces that use live and taped electronics and computers. Symphony Space at 8. \$7.

MERIDIAN ARTS ENSEMBLE—Works of Handel, Ewald, Bach, Panetti, Jan Bach. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, \$11-\$98. 10/17 at 8: Donizetti's *Lucia di Lammermoor*, Muller conducting; Gruberova, Araiza, Schex-

nayder, Howell. 10/18 at 8: Verdi's *Il Trovatore*, Arthur Fagen conducting (debut); Marton, Cossotto, Lamberti, Pons, Wells. 10/19 at 7:30: Handel's *Giulio Cesare*, Pinnock conducting; Kilduff, Troyanos, Dupuy, Walker, Gall, Trakas, Cook, Michael Dash (debut). 10/20 at 8: *Lucia di Lammermoor*, Muller conducting; Lucia Aliberti (debut), Kraus, Schexnayder, Howell. 10/21 at 6: Wagner's *Götterdämmerung*, Levine conducting; Behrens, Harries, Ludwig, Kramer, Raffell, Mazura, Salminen; premiere of new production by Otto Schenk, sets and projections by Gunther Schneider-Siemssen, lighting by Gil Wechsler. 10/22 at 1:30: *Giulio Cesare*, Pinnock conducting; Battle, Dupuy, Harris, Walker, Gall. 10/22 at 8: *Il Trovatore*; same as 10/18. 10/24 at 8: *Lucia di Lammermoor*; same as 10/20. 10/25 at 6: *Götterdämmerung*; same as 10/21. 10/26 at 8: Rossini's *Il Barbiere di Siviglia*, Weikert conducting; Battle, Nucci, Blake, Dara, Robert Lloyd (debut).

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, \$10-\$44. Note: Supertitles accompany all performances not in English. 10/18 at 8: Moore's *The Ballad of Baby Doe*, France conducting; Esham, Castle, Nicely, Steele, Curtis, Clark, Billings. 10/19 at 8: Boito's *Mefistofele*, Commissiona conducting; Christos, Cusack, Dworchak, Sylvester. 10/20 at 8: Bizet's *Carmen*, Morgan conducting; Marsee, O'Flynn, Lloyd, Absalom, Shaw. 10/21 at 8: Verdi's *Attila*, Commissiona conducting; Roark-Strummer, Cheek, Grayson. 10/22 at 2: Puccini's *La Bohème*, Bergeson conducting; Golden, McBride, Garrison, Reeve, Wexler, Willson. 10/22 at 8: Rossini's *Il Barbiere di Siviglia*, Commissiona conducting; Munro, Orth, Cousins, J. McKee, Doss. 10/23 at 1: Mozart's *Le Nozze di Figaro*, Bergeson conducting; Woods, Hynes, Rose, Peterson, Parcher, J. McKee, Fracker. 10/23 at 7: Puccini's *Tosca*, Boncompagni conducting; Holleque, Sylvester, Roloff, Lankston, Billings. 10/25 at 8: Boito's *Mefistofele*; same as 10/19, except Frederic Kalt (debut) for Sylvester. No performance 10/26.

Other

AMATO OPERA—10/22-11/13: Puccini's *Madama Butterfly*. 319 Bowery, at 2nd St. (228-8200). 10/22, 29, 11/5, 11, 12 at 7:30. 10/23, 30, 11/6, 13 at 2:30. \$12.

JESUS OF NAZARETH—The world premiere of Roger Rudenstein's new opera, which takes the historical rather than the religious view of Jesus and is set in modern Latin America. With Janet Folta, Susan Owen, Roger Keiper, others. The Brooklyn Chamber Orchestra conducted by Alejandro Guzman, I Cantori di New York; Eugene Green stage director, set design by Alex Rottner. Symphony Space. 10/21, 28 at 8. \$12.

ARMIDA—N.Y. premiere of Haydn's opera, concert version, Kurt Saffir conductor. Orchestra, and soloists Mary Wynston Smith, William Anderson, Sandra Darling, James Wilson, Sean Barker, William Reynolds. Merkin Concert Hall. 10/19 at 8. \$10.

JUILLIARD STUDENT CONCERT—Juilliard Opera Center singers in arias and other excerpts from grand opera: *Don Giovanni*, *L'Elisir d'Amore*, *Manon*, *Samson et Dalila*, *Lakmé*, *Mefistofele*, *Don Carlo*, and *Rigoletto*. Alice Tully Hall. 10/19 at 1. Free.

LIGHT OPERA OF MANHATTAN—10/19-11/20: Victor Herbert's *Sweethearts*. Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. \$17.50 Wed., Thur.; weekends \$20. Seniors, students, children \$12.

THE BEST OF GILBERT & SULLIVAN—Selections performed by stars of the D'Oyly Carte Opera Company. Kathryn Bache Miller Theater, Broadway and 116th St. (280-2875). 10/18 at 8. \$15.

NEW WAVE OPERA AND DANCE—Two works by composer Ramon Farran: a minimalist opera, *Un Toro Suolto en Nueva York*, inspired by Lorca, and selections from *Elements (Air and Water)*, by choreographer Julia Simonne, danced by Simonne and Scott Hunt. Symphony Space. 10/18, 19 at 8. \$12.

H.M.S. PINAFORE, by Gilbert and Sullivan. Richmond Theatre Collection, Kathryn Kietzman conductor. Faith United Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-0467). Fri. and Sat. at 8, Sun. at 5, through 11/6. \$8.

LA GENERALA ALEGRE (*The General's Merry Wife*), zar-

zuela by Vives, libretto by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 10/22 at 8. \$16.

DANCE

Martha Graham Dance Company

CITY CENTER THEATER—Through 10/23. Tickets, \$15-\$35. 10/18 at 8: *Fragments*, *Phaedra's Dream*, *Rite of Spring*. 10/19 at 8: *Celebration*, *Diversion of Angels*, *Phaedra*, *Temptations of the Moon*. 10/20 at 8: *Emballé Garden*, *Fragments*, *Celebration*, *Phaedra*. 10/21 at 8: *Celebration*, *El Penitente*, *Night Chant*, *Letter to the World*. 10/22 at 2: *Seraphic Dialogue*, *Night Chant*, *El Penitente*, *Temptations of the Moon*. 10/22 at 8: *Emballé Garden*, *Clytemnestra* (Act I), *Diversion of Angels*. 10/23 at 2: *Fragments*, *Cave of the Heart*, *Temptations of the Moon*. 10/23 at 7:30: *Fragments*, *Night Chant*, *Letter to the World*.

Ballet Hispanico

JOYCE THEATER—10/18-30. \$20. 10/18 at 7:30: *Arabesque*, *Tres Cantos*, *Cada Noche*... *Tango* (*Every Night*... *Tango*)—world premiere by Graciela Daniele, music by Astor Piazzolla; "inspired by" *Tango Apasionado*. 10/19 at 8: *Arabesque*, *Tres Cantos*, *Cada Noche*... *Tango*. 10/20 at 8: *Arabesque*; *Inez de Castro* (world premiere), by Vicente Nebrada, music by Sergio Cervetti; *Batucada Fantastica*. 10/21 at 8: *Arabesque*, *Inez de Castro*, *Cada Noche*... *Tango*. 10/22 at 2: *Lamentos*, *Recuerdo de Campo Amor*, *Inez de Castro*, *Batucada Fantastica*. 10/22 at 8: *Arabesque*, *Inez de Castro*, *Cada Noche*... *Tango*. 10/23 at 2: *Lamentos*, *Recuerdo de Campo Amor*, *Inez de Castro*. 10/23 at 7:30: *Arabesque*, *Inez de Castro*, *Cada Noche*... *Tango*. 10/25 at 8: *Tres Cantos*; *Monte* (company premiere), by Manuel Alum; *Cada Noche*... *Tango*.

Other

EAR TO THE GROUND FESTIVAL—A celebration of the collaborative relationship between dance and music, presented by Movement Research and Roulette. 10/22, 23 at 8: *Shadows on Bald Mountain*, with choreographer-dancer Simone Forti, violinist-improviser Malcolm Goldstein; choreographer Sally Silvers with composer-trombonist Jim Staley in *Voluntaries*. Ethnical Folk Arts Center, 179 Varick St. (691-5788). \$7.

INTERNATIONAL DANCE FESTIVAL—Seven dance companies perform wearing native dress. YWCA of Brooklyn, 30 Third Ave., at Atlantic Ave. (718-875-1190). 10/22 at 7. \$10; \$5 for children, teens, seniors.

NEIL GREENBERG—A new work, *Stage-Gun-Dance*, a "dance noir." Dancespace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 10/20, 21, 22, 23 at 8:30. \$7.

FRULA—Yugoslavian ensemble of dancers and musicians in a Balkan Dance Spectacular. Town Hall. 10/23 at 7:30. \$12.50, \$16.50.

JELON VIEIRA/DANCEBRAZIL—Afro-Brazilian dance, both modern and traditional. Davis Hall CCNY, 133rd St. and Convent Ave. (690-6900). 10/18 at 10:30 a.m. and 12:30 p.m. \$2.

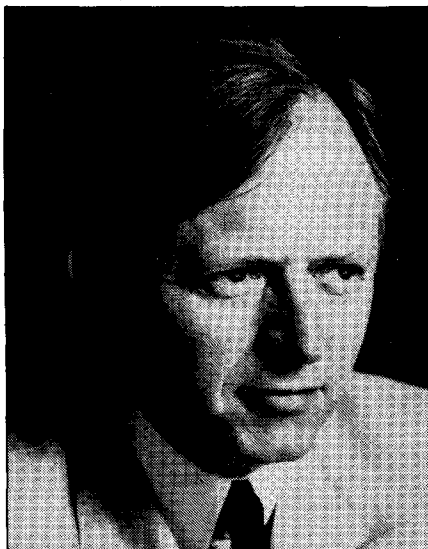
NEW WAVE OPERA AND DANCE—See Opera, above.

ODORI FESTIVAL OF JAPAN—Folkloric dance and music, including *Deer Dance* and *Dance of the Wild Horses*. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 10/23 at 3. \$15-\$20.

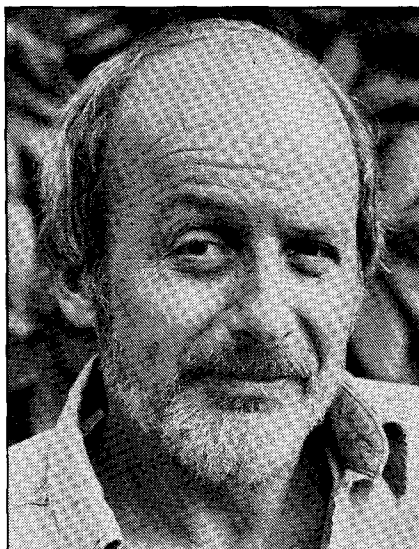
SUSAN FOSTER, in *Spitting Image*: "the story of a dancer who sells her reflection to the Devil." Warren Street Performance Loft, 46 Warren St. (732-3149). 10/20, 21, 22 at 8. \$8.

TOUR DE FUERZA—10/20, 22, 28 at 8; 10/30 at 3: *Marian Soto/Pepon Osorio/Viveca Vazquez*. 10/21, 27, 29 at 8; 10/23 at 3: *Eva Gasteazoro/Tony Gillette*, *Uzi Parnes*, *Carmelita Troyano/Elia Troyano/David Zambrano*. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077).

GALLMAN'S NEWARK DANCE THEATRE—10th-anniversary gala: The program includes the world premiere of Talley Beatty's *Rat's Alley*; Alfred Gallman's *Let the Trumpet Sound*; and performances by dancers including Gallman alumni, of works by Fred Benjamin, Elbert Watson, others. Newark Symphony Hall, 1020 Broad St., Newark, N.J. (201-643-8009). 10/22 at 7:30. \$5-\$25, the latter including reception.



TOM WOLFE



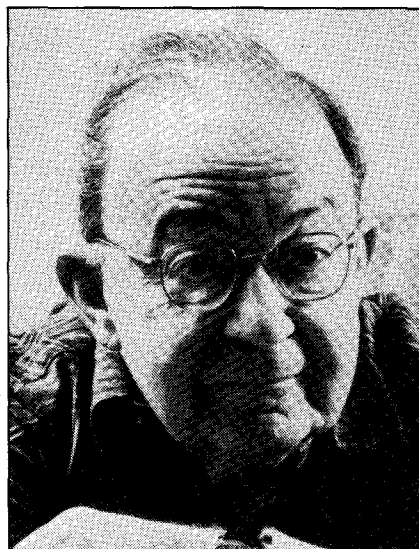
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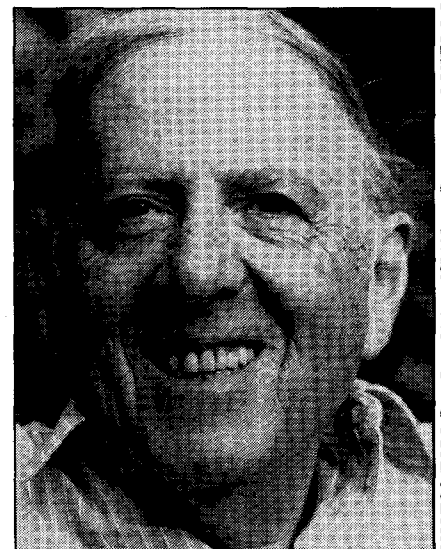
NANCY MILFORD



NORA EPHRON



THEODORE H. WHITE



HERMAN WOUK

PHOTOS, TOP L-R: © Peter Fink; © 1984 Nancy Crampton. LOWER L-R: © 1983 Thomas Victor; © 1978 Carl Mydans; © David Kennerly/Gamma-Liaison.

Some of their best works began in the same setting.

Whether their books begin in the south of France or the streets of New York City, all of these authors chose the same place to work—The New York Public Library.

It's where E. L. Doctorow did research for *Ragtime*. It's where Herman Wouk worked on *The Caine Mutiny*, Nancy Milford wrote *Zelda*, and Theodore H. White, *The Making of the President, 1964*.

Author Jerzy Kosinski said, "This library is probably the most important single address I can think of since my arrival in this

country twenty-seven years ago."

The Library is important to so many others as well.

For children, it's a place to enjoy puppet shows and the magic of literature. For dancers and choreographers, it's a place to perfect their performances by viewing original films and tapes. For students, businessmen, scientists and artists, it's a place where learning is accessible and free.

For countless people, with needs of every kind, the Library is the perfect setting.



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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

CALENDAR NOTES FOR LATE OCTOBER include some very special events to note: Begin with the big **Fall Antiques Show at the Pier**, 10/20-23, at Passenger Pier 92, 52nd St. and the Hudson River. This is an all-American show and covers the whole range of our furniture and decorative accessories, from the 1700s to the 1950s. The 110 dealers come from 23 states, and hours are 11-9:30 Thur.-Sat., 11-6 Sun.; \$8 admission, and there's a free shuttle bus from the **Museum of American Folk Art Shop**, 62 W. 50th St., during show hours. The antiques show opens with a gala preview evening 10/19 to benefit the museum; it honors designer Ralph Lauren. Preview tickets: \$100-\$750 (245-6570). Your garb should be "antique formal," translating as "black tie or tails, vintage velvet and lace," and there'll be dinner and music after the preview... **Remembering O'Neill**, 10/24 at Town Hall, is the opening evening in a four-part celebration of the hundredth birthday of Eugene O'Neill, his works and their interpretation, his life and his influence on writers and performers. At 8 p.m., Leonard Fleischer will moderate a symposium whose panelists include Geraldine Fitzgerald, Robert Brustein, Terrence McNally, Barbara Gelb. Next program is a film marathon, 11/13. Tickets for the symposium, \$8 (840-2824)... For all the philatelists out there, the National Stamp Show at Madison Square Garden, 10/20-23. Exhibits and appraisals, dealer booths and a stamp auction. Admission, \$3.50... More Eugene O'Neill on tap, at the Museum of the City of New York (534-1672), for **The Legacy of O'Neill**, 10/21 at 6. A panel that includes Geraldine Fitzgerald, Margaret Loftus Ranald, and two scholars from the O'Neill Theatre Center will be moderated by George C. White, president of the O'Neill Theatre Center. This one is free; entrance on 104th St. off Fifth Ave.... Symphony Space will stage a **Poetry Weekend** 10/22 and 23, honoring T.S. Eliot, Marianne Moore, and Elizabeth Bishop. On Sat. at 8, Edward Albee, John Ashbery, Donald Barthelme, Susan Sontag, and others will read the work of Eliot, and on Sun. at 6, Vickie Karp's play about Moore and Bishop, *Driving to the Interior*, will have its first staged reading, with Maria Tucci, Fionnula Flanagan, and Paul Hecht. Each program, \$10 (864-5400); at Broadway and 95th St.

FAIRS AND FESTIVALS this week come in all sizes, with something for everyone. Begin on Avenue of the Americas, which gives its name to the annual **Festival of the Americas**, 10/23, 11-7, Sixth Ave. 35th-50th Sts. (rain date 10/30). The International Immigrants Foundation is sponsor, a clue to the ethnic diversity of food, arts and crafts, and entertainment you'll sample. There'll be antiques and memorabilia, too, and some of the city's restaurants will contribute specialties of all flavors and aromas... The accent is all one way at the Asian-Indian **Deepavali Festival**, or Festival of Lights, 10/23 on the piers and in the outdoor spaces at the **South Street Seaport Museum**. Between 11 a.m. and 6:30, you can help celebrate the "folkloric victory of Lord Rama over the forces of evil," and at the same time learn about the culture and customs of India. Music and dance, foods, things to buy, and demonstrations of such skills as sari-tieing, Indian makeup, the coloring of hands and feet. Children can join in on folk dancing, ride an elephant or camel, help paint a mural, and play street games. At 3 p.m., there'll be a parade to watch, and at 5, the Leela Puppet Theatre will give an Indian-circus performance. At day's end, there'll be a narrated fireworks explosion over the seaport, based on the epic *Ramayana*... Also at South Street Seaport, earlier in the week, the **United Way of New York City "Communityfest"** will offer fun and games and health information, along with music and exhibits by some 60 United Way agencies. The Taffetas will appear at 1, and Melba Moore is set for a 2:30 appearance. Date is 10/21,

11-6... Hope for a sunny, crisp autumn day, along with the folks behind the first annual **P.S. 6 Street Fair and Carnival**, 10/23, 11:30-5, rain date 10/30. It's a fund-raiser for the school, with children's toys and clothing, books and games; also jewelry and housewares and other collectibles. Games with prizes, too, and a carnival run by the schoolchildren themselves. On E. 81st St. between Park and Madison Aves.... Proceeds from the **Fall Harvest Festival and Sale of the Church of the Good Shepherd** go to help the homeless, and it's 10/22, 10-4, at the church, 240 E. 31st St. Baked goods, jellies, pickles to take home; also crafts, gifts, small appliances, used and antique clothing, and small treasures to browse among... A different sort of event, more an "expo," is the **Psychic Fair** of Inter-National Development, Improvement, and Assistance, Inc. At the Doral Inn, 49th St. and Lexington Ave., 10/23, 11-7; admission \$3. There'll be lectures on specific topics, as well as palmists and tarot readers and informative literature and displays... The **Hospital for Joint Diseases Sports Fair** is, naturally, health-and-fitness-minded, and you can get free medical testing, take part in a mini-seminar, and see exhibits on sports and health; entertainment to keep youngsters busy, too. 10/23, noon-4, at 301 E. 17th St.; free.

FAIRS IN TWO BOROUGHES, worth a short trip for Manhattanites: The **Tibetan Museum Harvest Festival** is at the Jacques Marchais Tibetan Museum on Staten Island, one of the most important collections in the country. The fair is 10/23, rain or shine, from noon to 5, and this is a great way to learn something of the people of a land most of us can't visit. Tibetan food and teas, puppet performances by Leela (at 1, 1:45, 2:30), calligraphy demonstrations and sale, chanting by monks (at noon and 3), gallery talks in the museum, shopping for arts and crafts at both the museum shop and the outdoor bazaar, and much more. The museum at 338 Lighthouse Ave. (718-987-3478); you can park at the nearby Richmondtown Restoration on Clarke Ave., and a free shuttle bus will whisk you to the museum; admission is \$3, children \$1... 10/22 is **Super Saturday in Brooklyn's Bed-Stuy** neighborhood. The Brownstoners of Bedford-Stuyvesant and Brooklyn Union Gas Co. are co-sponsors, and part of the day's activity is a house tour of some of the enclave's beautiful old brownstones, where you can talk to owners about buying and restoring the houses, sometimes from the ground up. The hours for this are noon-5; tickets \$8, and you can get them and a directory at Boys & Girls High School, Fulton St. and Utica Ave. At the school itself, 10-4, there'll be a free "Discover Your Neighborhood Fair," with workshops on home-buying and "fix-up," as well as community services. A flea market, too, and voter-registration booths, health screenings, and lots of informative displays on local organizations and businesses... The **Angel Guardian Home's Pumpkin Festival**, 10/22, 10-5, benefits the children and families served by the Home, and the family can buy pumpkins, with thousands to choose from, watch clowns and other entertainers, browse through a country store, and hear plenty of friendly music. 6301 Twelfth Ave., Brooklyn (718-232-1500); enter on Thirteenth Ave., between 63rd and 64th Sts. \$3 contribution.

REVELS AND THEIR GOOD CAUSES—The 17th annual **Lighthouse Posh Sale** is a be-there-early mart full of bargains in donated new or "gently" used fashions and accessories. It begins at 10 a.m. Mon.-Fri. 10/24-28; to 7 Mon. and Thur., to 6 the other days, and is at the Lighthouse Auditorium, 60th St. east of Park Ave. The proceeds will benefit the Lighthouse's vocational, clinical, educational, and recreational services for 6,000 visually impaired and blind people in the area. These clothes traditionally include labels such as Halston, Blass, Dior, and Chanel, and donors are the men

and women who are the designers' regular customers... **Let's Face the Music and Dance, for Lenox Hill Hospital**, is a celebration of the hundredth birthday of Irving Berlin. It's both a dinner-dance and a show, a benefit at the Waldorf-Astoria's Grand Ballroom, 10/24, beginning at 7. Michael Feinstein is on the roster of Broadway players, the Larry Alford Entertainers, and they'll perform dozens of Berlin hits. Tickets to the black-tie event range from \$350 to \$1,000, and higher for tables of ten (439-2410)... The **City of Hope's Tuxedos and Tennis Shoes Benefit** also marks the opening in a remodeled form of the Park Avenue Athletic Complex, 10/20 beginning at 6:30. The former Park Avenue Squash Club is at 34th St., and tickets for the evening are \$60 at the door or \$45 in advance (373-1731). There'll be aerobics demonstrations, raffles and prizes, drinks, and dancing... The **Brooklyn Academy of Music's "Next Wave" Festival** of music and theater, performance art and dance, gets under way 10/19 with a performance and gala in support of the festival, at the Academy on Lafayette Ave. Along with a champagne reception, dinner, and dancing, there'll be a one-hour version of the musical that opens the festival the next night, *The Warrior Ant*, by Lee Breuer and Bob Telson. Gala tickets: \$500 single, \$1500 for two, or tables of 10 at \$5000 (718-636-4182).

TOURS

CHELSEA—A "Historywalk" with Joyce Gold: 10/23 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St., for a tour of this former 100-acre estate, theater district, and home of giant department stores. \$8 (242-5762).

NEW YORK WALK-ABOUT—10/23 at 11 and 2, **Millionaires' Row (Part 1)**, New York's Gold Coast. Meet on the N.E. corner of Fifth Ave. and E. 58th St. 10/23 at 11 and 2, **Astor Place/East Village, The Old and the New**. Meet on the S.E. corner of E. 11th St. and Second Ave; \$7. Call for information: 212-582-2015 (weekdays) or 914-834-5388 (evenings, weekends).

JEWISH NEW YORK CITY—Walks with author-historian Oscar Israelowitz; 10/23, at 10:30 a.m., Jewish Wall Street, to visit the first synagogue, Jerusalem Grove, Emma Lazarus's plaque, the site of the new Holocaust Memorial; \$10. 10/23, at 1:30 p.m., Lower East Side, with stops at the Forward building, the Eldridge Street Synagogue, Orchard St., Guss's Pickles, and a kosher-wine-tasting; \$10. To reserve: 718-951-7072.

ADVENTURE ON A SHOESTRING—10/23 at 3, tour the Murray Hill area, once home to FDR and J.P. Morgan, Jr. Call for meeting place (265-2663); \$5.

THE MUNICIPAL ART SOCIETY—10/23 at 1: Synagogues of the Lower East Side. Betty Sandler visits the great area synagogues, including the Eldridge St. Synagogue, the Bialstocker Synagogue, and the Beth Madrash Haggadol; \$12. Call 935-3960 to reserve.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All these 10/23: 1-4, Downtown New York: Beaux Arts to Post-Modern; \$14. 10:30-3, Governors Island; \$15. 1-4, A Tale of Two Architects; \$10. 11-3, Brooklyn Heights; \$10. 1-4, Wall Street Crash Photo Scavenger Hunt; \$18.

PEDDLER'S PACK WALKING TOUR—Sun. through 10/30, at 1: Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., public baths, a yeshiva, other sites. \$12, children \$6 (431-0233).

OTHER EVENTS

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, \$10. 10/22, 29 at 6: **Ye Olde Tavern Tour**; meet at the monument to Peter Cooper at Cooper Union, Astor Pl., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks... 10/22, 29 at 7: **Ghosts After Sunset**; meet for the cocktail hour at 6, at Sunset Strip, 113 Horatio St. at West St.; your second drink is free... 10/22, 29 at 2: **Famous Murder Sites**; meet in front of No. 2 Columbus Circle, N.Y. Convention and Visitors Bureau... 10/23, 30 at 2: **Hollywood on the Hudson**; meet at Sunset Strip, 113 Horatio St. at West St.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 10/22 at 8:45 a.m.: "Salsa & Spanakopita," from Spanish Harlem's "Marqueta," to Astoria; about 30 miles. Meet at the Maine Monument at the N.E. corner of Columbus Circle, 59th St. and C.P.W.; (595-5542 or 222-2243). Fee: \$12 or \$20 for two; on day of tour, \$15 or \$25. Buy your own food.

FULTON FISH MARKET—Sponsored by the South Street Seaport Museum. 10/20, 6 a.m.-7:30 a.m.: Enjoy a Manhattan-clam chowder breakfast and tour the largest wholesale fish market in the country; meet at 171 John Street, between South and Front Sts. \$15; reserve (669-9416).

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/23, 1-3: Prospect Park by bike. Meet at the Picnic House in Prospect Park. Charles Monaco leads a scenic fall landscape tour; \$4, seniors and children \$2 (718-788-8549).

BROOKLYN HISTORICAL SOCIETY—10/22 at 11, a Bay Ridge tour and lunch, exploring the mansions and row-houses of this seaside area. Meet at the 77th St. Station on the RR line, by the neighborhood map on the Fourth Ave. mezzanine. \$5, not incl. price of lunch. 718-624-0890 for information.

BROOKLYN BIRD CLUB—10/23; Plum Beach, Marine Park, Dead Horse Bay. Call 718-648-1684 to register; carpool \$2.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 10/22, Alley Pond Marsh, Queens. 10/23, Prospect Park, Brooklyn. Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Every Sun. at 1, a Wetlands walk; \$2. 10/22, "Fall Foliage Woodland Walk." Discover the woodland trails with staff naturalists, Joe Spano and Julian Adams. \$2; take binoculars... **Wave Hill**, 10/22 at 3, "Fall Foliage Walk." Explore Wave Hill's woods, now in their autumn beauty; \$2. A greenhouse-and-garden walk, every Sun. at 2:15; \$2.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 10/23 at 9:30, Cobble Hill and Carroll Gardens. The evolution of an old Brooklyn neighborhood, now peopled with Italian and Arab families. Meet at the Clark St. station token booth, 7th Ave. RT #2 and #3 (in Brooklyn); \$1. Take or buy lunch.

SPORTS

HOCKEY—Rangers, Madison Square Garden (563-8000). 10/19 at 7:30: vs. Washington; 10/23 at 7:30: vs. Quebec; 10/26 at 7:30: vs. Philadelphia. \$11-\$30... **Islanders**, Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 10/18 at 8:05: vs. Vancouver; 10/22 at 7:05: vs. Quebec; 10/25 at 8:05: vs. Toronto. \$10-\$28... **New Jersey Devils**, Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 10/19 at 7:45: vs. Vancouver; 10/21 at 7:45: vs. Pittsburgh; 10/25 at 7:45: vs. Buffalo. \$12-\$20.

STEPS—Last Long Marathon Training Run, 10/23 at 9:30 a.m. Runners of all ages and paces are invited to participate in this warm-up to the Marathon, which begins and ends at 90th St. & Fifth Ave. NYRR, 860-4455. Free.

BASKETBALL—Madison Square Garden (563-8000). Pre-season: 10/25 at 7:30: vs. Los Angeles Lakers. \$10-\$25.

BOXING—Madison Square Garden (563-8000). 10/27 at 7:30. Live card of professional bouts. \$10-\$20.

KARATE—National Tournament, 10/23 at 1, 3. Gleason's Arena, 29 Front St., Brooklyn (718-797-9570). \$10.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. \$2.00, Grandstand; \$5, Clubhouse. Featured: 10/19, Ashley T. Cole (NYB); 10/22, NYRA Mile; 10/23, Long Island Hdcp.

WRESTLING—Madison Square Garden (563-8000). 10/24 at 7:30. Randy Savage vs. Andre the Giant; Jake Roberts vs. Rick Rude. Eight matches scheduled. \$9-\$15. COMPILED BY EDNA LAROCHE

CHILDREN

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, 10/22 at 11 a.m. and 1. A pre-Halloween celebration where children, 6-12, are invited to come in costume. Dino Anagnost will conduct works by Prokofiev, Ives, Humperdinck, others. Al Lewis ("Grampa Munster"), will narrate. Avery Fisher Hall, Lincoln Center, 65th St. and Amsterdam Ave. (704-2100). \$10-\$20.

RE-CREATING RADIO—A workshop where children ages 7-14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 10/22: Science Fiction/Adventure. Workshops are from 10 a.m.-11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, \$3; children, \$2, advance tickets recommended.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and Goldilocks and the Three Bears will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6, reserve.

STORY HOURS IN FRENCH—Picture books will be read for children ages 6-8. 10/21 at 4. French Institute/Alliance Francaise Library, 22 E. 60th St. (355-6100 ext. 215). \$1.

O.T. ZAPPO'S AMERICANA SHOW—Families are invited to sing favorite American tunes. 10/22 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). \$1; adults \$3.

SLEEPING BEAUTY—Michael Taubenslag Productions. 10/23 at 1, 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$4.50, reserve.

THE SECRET GARDEN—A musical based on the classic by Frances Hodgson Burnett. 10/22, 23 at 12:30. The Promenade Theater, Broadway at 76th St. (677-5959). \$10, \$14.

FILMS—Mister Rogers' Neighborhood, A trip to the Soviet Union to visit Tatiana Vedenueva on the set of the children's show *Good Night, Little Ones*. **Dr. Seuss' the Cat in the Hat**. 10/22 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-4690). Children, \$2; adults, \$4... **The Picture Train**, an eight-week Asian/American series for children ages 4-12. 10/19 at 4; 10/22 at 2:30: *Tangram; The Dot and the Line; Tchou Tchou; Clay or the Origin of the Species; Perspectum*. Through 11/26. Chatham Square Branch of the Public Library, 33 E. Broadway. Free... **Old and New**, a series of rarely seen films for ages 2-8. 10/22 at 11 a.m.: *Peter's Chair; The Street; Chick, Chick, Chick; Spring Life*. Collective for Living Cinema, 41 White St. (925-2111). \$1; adults, \$2.

BOOKS OF WONDER—Trina Schart Hyman will introduce her latest work, *A Connecticut Yankee in King Arthur's Court*. 10/22 at noon. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free.

WALLABY'S RAINBOW CIRCUS—The character Reggie discovers she wants to be a circus performer, but doesn't know how to go about it. There's also a live on-stage rock band. 10/22 at 3:30. Truck Warehouse Theater, 79 East 4th St. (254-5060). \$3.50; adults \$5.

TALES OF MANY LANDS—Stories and poems from around the world. 10/22 at 2. Rudolf Steiner School, 15 E. 79th St. (535-2130). \$3; adults \$5.

PUPPET PLAYHOUSE—Bugs & Balloons. 10/22, 23, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (879-3316). \$3, reserve.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. through 11/19, at 1 and 3:30; Sun. 11/20 at 3:30 only. Hardly House Theatre, 413 W. 46th St. (666-1716). \$5, reserve.

PUPPETRONICS—A "hands on" exhibition of life-sized marionettes. 10/18-10/27 from 11 a.m.-8. The Market at Citicorp Center, 53rd St. and Lexington Ave.

PETER AND THE WOLF/THE FROG PRINCE—The famous fairy tales are told with life-sized marionettes and are accompanied by music. Every Sun. at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). Children, \$3.75; adults, \$4 (reserve).

WAR OF THE WORLDS—A 50th anniversary celebration of Orson Welles' broadcast. Children 5 and older will hear audio-taped highlights. 10/22, 23 at 2. Staten Island Children's Museum, Snug Harbor, 1000 Richmond Terrace (718-273-2060). Free with museum admission.

CLAY PIT PONDS—End of Carlin St. off Sharrots Rd., Charleston, S.I. (718-967-1976). Fri. 10/21, 28, 11/4 at 10 a.m.; Mon. 10/17, 24, 31, 11/7 at 10 a.m.: "Parent-Tot Nature Program"—Toddlers, ages 3-4, and their parents can learn to appreciate nature with naturalist Gert Coleman. Free (advance registration).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/22, 1-2:30: Mask Making. Make your own Halloween mask. Free, reserve... **The Dairy**: 64th St., mid-Park (397-3165). 10/22, 1:30-3. Weaving Wonders. "Try your hand at this age-old craft using yarns and natural materials."

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manshuttan: 10/19, 26 at 10:30 a.m.: Storytelling for ages 3-5 with Getchie Argetsinger. **Yorkville branch**, 222 E. 79th St. (744-5824). 10/20 at 3:30: Batik Workshop at the **George Bruce branch**, 518 W. 125th St. (662-9727). 10/21, 28 at 10:30 a.m.: Toddler Storytimes. Two-year-olds must be accompanied by an adult. Reserve. **96th St. branch**, 112 E. 96th St. (289-0908). 10/21 at 4: Origami program. Make projects by folding paper. **Hamilton Fish Park branch**, 415 E. Houston St. (673-2290). 10/21 at 10:30 a.m.: Toddler story-dance for ages 1½-3. **Jefferson Market branch**, 425 Ave. of the Americas. Free. 10/25 at 11 a.m.: Storytelling. Getchie Argetsinger. **Jefferson Market branch**, 425 Ave. of the Americas. 10/25 at 3: the **Muhlenberg branch**, 209 W. 23rd St. 10/26 at 3:30: Turbino and His Magic. **Inwood branch**, 4790 Broadway... Folktales by **Stratford on Hudson**, with drama, mime, and music. 10/19 at 4: **Washington Heights branch**, 1000 St. Nicholas Ave.; 10/20 at 4: **Columbus branch**, 742 Tenth Ave.; 10/21 at 4: **Ottendorfer branch**, 135 Second Ave.; 10/24 at 4: **Muhlenberg branch**, 209 W. 23rd St. 10/25 at 3:30: Epiphany branch, 228 E. 23rd St.; 10/27 at 4: **Ft. Washington branch**, 535 W. 179th St.

MUSEUM OF THE CITY OF NEW YORK—A Child's View—Artwork by New York City schoolchildren, through 11/13. **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5, Sun. and holidays, 1-5. Free with admission; adults, \$3; children, \$1; families, \$5.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). Museum will be closed from 10/17-10/31 for installation of forthcoming exhibit.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 10/22 at 11; 10/23 at 1: *Glowing in the Dark*. Explore the chemical and physical secrets of things that glow in the dark. 10/22, 23 at 2 and 3: *The Ring of Truth: Atoms*. How atoms behave. Wed.-Sun., 10 a.m.-5. Admission: Adults, \$2.50; children, \$1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). **Friday Night Free Fun**. First of ten monthly programs that starts on 10/21. The museum's galleries and shops will be open free of charge, from 7-9. There will be different forms of entertainment monthly. Hours: Wed.-Fri., 1-4; also, Sat.-Sun., holidays, 11 a.m.-5. \$2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 10/19 at 3: Much Touch Match Game; 10/20 at 3:15: Greenhouse Treasurer Hunt; 10/21 at 3: Explorers Explain; 10/22 at 3: Collection Connection; 10/23 at 1:30: Skeleton Sketches; 10/24 at 3:30: Speaking Spirits. Hours daily except Tue. 2-5 p.m.; weekends and holidays 10 a.m.-5. Admission by donation. COMPILED BY EDNA LAROCHE

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KEY TO ABBREVIATIONS

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DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 10/19: Julie Dukas Group. 10/20: Steven Golub Group. 10/21, 22: Richie Vitale featuring Gary Bartz. 10/23: Mike Thornton. 10/24: Blues nite with Marty Roberts. 10/25: Mark Dannehrsch Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 10/19: New York Voices. 10/20: Bertha Hope Quartet. 10/21, 22: Mark Morganelli and the Jazz Forum All-Stars. 10/23: Amy London Trio. 10/24: Chip White Quintet. 10/25: Jim Balagurchik Trio. Sets Mon.-Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 10/19: George Garland; Crosslight. 10/20: Ned Massey; 145. 10/21: The Spartones; The Dragons. 10/22: Bed Rock City; Hyway. 10/23: Big Bang. 10/24: Chris Bishop; Tall Stories. 10/25: Red House; Long Shots. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/23: Billy Eckstine. 10/25-30: Carmen McRae. "After Hours ..." the Justin Robinson Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/19: Robben Ford. 10/20: T-Square. 10/21, 22: The Lounge Lizards. 10/25: An Evening with P.J. Powers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/22: Guitarist Mundell Lowe with Ron Carter on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 10/19: The Jay Clayton Quartet. 10/20: "Brasizle" The Sue Maskaleris Quartet. 10/21, 22: The Jon Hazilla Trio. 10/24: The Widespread Jazz Orchestra. 10/25: Two Piano Extravaganza with Ted Rosenthal and Lee Musiker. Mon.-Thu. 8-midnight, Fri.-Sat. 9:30-1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/23: Jay McShann Quintet. 10/24: "Big" Nick Nicholas Quartet. 10/25-30: Geri Allen Trio. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

CAFE TAVERN—355 W. 14th St. (924-0275). 10/20: Comedy night with Tony DeMarco, Jose Arroyo, Jeff Fraum, David Edwardson and Joan Jackson. 10/22: Billy McComiskey, Peter Fitzgerald and Dan Cummings. **No credit cards.**

AT TUESDAY'S—190 Third Ave. (533-7902). Through 10/23: Roy Haynes Quintet. 10/24: Les Paul Trio. 10/25-30: Mark Murphy. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

LUTIES—89 South St., Pier 17, South St. Seaport. (693-0777). Through 11/5: Thu. and Sat. from 9-1 a.m., Fri. 8-midnight; jazz-clarinetist Rick Hardeman

and his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 10/19-21: Carol Britto with Bucky Pizzarelli and Major Holley; 10/22, 23: Carol Britto with Major Holley and Lynn Seaton; 10/24: Dick Hyman with Ruby Braff; 10/25-30: Tommy Flanagan. Sets Mon.-Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/19, 20: Lynn Bernstein. 10/21, 22: Dom Salvador Trio. 10/23: Dave Berkman. 10/25-27: Hal Schaefer. **Upstairs:** 10/21 at 8: "One Man Band" with James Lecesne; followed by Peggy Kuhl at 10, and Tommy Koenig "The Living Experiment" at 11:45. 10/22 at 7:30: Marta Sanders; followed by Cabaret with Eileen Richter at 9:30 and 11:45. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 10/19: Mike Renzi Trio. 10/20: Trisha Chamberlain Quartet. 10/21: Randa McNamara Quartet. 10/22: Ken Peplowski Quartet. 10/24: Brazilian Fantasy. 10/25: Frank Underwood. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 10/19: Stuff II featuring Gordon Edwards. 10/20: Thirst; David Roche. 10/21: Secret Lover; Curtis T & the Kick. 10/22: Powerhouse; Curtis T & the Kick. 10/23: Walk Don't Walk; Steve Cochran. 10/24: Midnight Jam. 10/25: A.S. Roberts; Elevator Men. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 10/22: Pianist Ted Rosenthal with Jay Leonhart on bass. 10/23, 24: Pianist Harry Connick, Jr. 10/25-29: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/20: Nora York with Phillip Johnston, Dave Hofstra, Richard Dworkin, Guy Klucvsek. 10/21: Brian Ritchie Band. 10/24: Roy Nathanson, Curtis Fowlkes and the Jazz Passangers. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 10/20-22, 27-29, Thu.-Sat. from 10: Ken Werner Quartet with Roseanna Vitro, Raftzo Harris and Tom Rainey. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). 10/19-11/12: Maureen McGovern, Tue.-Sat. at 9 and 11. 10/21, 22 at 11:30, 10/23 at 7: Comedienne Joan Rivers. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 10/19, 20: Rick Margitza. 10/28, 29: McCoy Tyner. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.-Tue. from 9-midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8-midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9-midnight, Fri.-Sat. from 9:30-12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Red Blazer Dixie Dance Band. Sat.: The

Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 10/19: Let's Active; Velvet Elvis. 10/20, 21: Fishbone; Schooly D. 10/22: Camper Van Beethoven. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/19: The Hellhounds. 10/20: Benny and the Bashers. 10/22, 23: An American Band with Gary Silver. 10/24: The Mighty Few. 10/25: Bop-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 10/23: Kenny Barron Quintet. 10/24: Gil Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/20-22: The Delfonics. 10/27-29: The Persuasions. Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/21-11/19, Wed.-Fri. at 9, Sat. at 9 and 11: The Jimmy James Show. **Terrace:** Through 10/23: Pianist Bobby Dorough with Bill Takas on bass. 10/24: Gail Wynters with pianist Roger Kellaway and Jay Leonhart on bass. 10/25-11/6: Jay Leonhart Duo. Sun.-Thu. from 10-2 a.m., Fri.-Sat. to 3 a.m. **Comedy Stop at the Top** (982-9292). 10/21, 22: Noo Yawk Tawk - improvisational comedy troupe. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/23: Drummer Tony Williams with Bill Pierce, Wallace Roney, Mulgrew Miller and Bob Hurst. 10/24: Mel Lewis and the Jazz Orchestra. 10/25-30: The Kenny Burrell Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougall St. (673-5576). 10/19, 20: Armen Donelian Sextet. 10/21: Conrad Herwig Quartet. 10/22: Pheeroan Ak Laff. 10/23: Bryan Carroll Quartet. 10/24: Bobby Sanabria and Ascension. 10/25: Sunrise. Sets at 9:30 and 11:30, Sun., Tue.-Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.-Sun. from 9. 10/19-23: Singer Gail Wynters. 10/24: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 10/26-30: The "Big" Nick Nicholas Quintet. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 10/22: Pianist Junior Mance with Marty Rivera on bass. 10/24-29: Pianist John Campbell with Ruby Braff on cornet and Jack Lesberg on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 10/19: Curtis Stigers and Mike Montgomery. 10/20: Bluesbusters; Cliff Eberhardt. 10/21: Will Sexton & His Cannonballs; Loup Garoup. 10/22: Paladins; Lucky 7. 10/25: Joe "King" Carrasco. Also **The Lone Star Cafe Roadhouse**, 240 W. 52nd St. (245-2950). 10/19: Ruth Brown of Hairspray; Black and Blue. 10/21: Corky Laing and Ramsey McLean's All-Stars. 10/22: The Del Lords and the Brandos. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

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COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 10/19-23: Rich Jeni. 10/25: Richard Belzer. Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.-Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CHINA CHALET—47 Broadway (943-4380). 10/19: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Harriet Rose, Claudette Gorfien and Kathy Phillips. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). 10/19-23: Steve Rizzo, Glenn Farrington, Al Romero, Mike Dean, Mike Eagan, and Danny Curtis. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/19: Comedian Terry Day and magician Imam. 10/20: Terry Day and magician Torkova. 10/21, 22: Comedian Joe Monti and magician Imam. 10/25: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/23: Mark Beres, Eddie Brill, Bill Scheft, Jeff Stilson. 10/25-30: William Coronel, Patty Rosborough, Bill Rutkowski, Bob Shaw. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 11/5: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/19, 20: Astrud Gilberto. 10/21: Siphon Mchunu. 10/22: Grupo Mancotal. 10/23, 24: Yellowman and Sophia George. 10/25-27: Gato Barbieri. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. 10/18 at 9, 10/19-29, Tue.-Sat. at 9 and 11: Singer Barbara Cook. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 10/19: Shelly Burch; The Radio Show - comedy revue. 10/20: Shelly Burch; John McLaughlin. 10/21, 22: Shelly Burch; *It's Not Just Comedy* 10/23: Mariann Meringolo; Jenny Scham. Shows at 8 and 10,

with an extra show Fri. and Sat. at midnight.

No credit cards.

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/19, 26: Michael McQuary; Mr. Ruby Rims. 10/20: Sally Mayes; Mara Getz. 10/21: Jamie deRoy; Nancy Timpanaro. 10/22: Heather Macrae; Lois Sage. 10/23: Jill Cohen; RSVP...The Vocal Group. 10/24: RSVP...the Vocal Group. 10/25: Greta; Mara Getz. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/19: K.T. Sullivan with pianist Buddy Barnes. 10/20: Bob Stewart with Buddy Barnes. 10/21: Barbara Lea with pianist Wes McAfee. 10/22: Judy Kreston and David Lahm. 10/24: Molly Scates with pianist Colin Romoff. 10/25: Kirk Sings Kirk with Deana Kirk and Pianist Kirk Nurock. **AE, CB, DC, MC, V.**

JASON'S PARK ROYAL—23 W. 73rd St. (874-8091). Through 11/13: *Get Happy! The Music of Harold Arlen*, a new revue starring Denise Lor, Herb Downer, Joseph Neal, and Vanessa Shaw. Shows Tue.-Thu. at 8, Fri.-Sat. at 8 and 10, Sun. at 5 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room: 10/19-11/12: Andrea Marcovici sings *Love Songs From the Theatre*, Tue.-Thu. at 9:15, Fri.-Sat. at 9:15 and 11:15. Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.-Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Bemelmans Bar: Through 10/29: Singer-pianist Ronny Whyte. Tue.-Sat. from 9:30-1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). Le Bar Montparnasse: Through 11/19: Jazz pianist Larry Vuckovich, Mon.-Sat. 5-9, followed by the Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). Edwardian Room: Dance and dine to the Edward Tone Trio, Tue.-Sat., 7:30-11:30. Oak Room: Pianist-composer Irving Fields, Tue.-Sat. from 7-9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30, followed by singer-pianist Ann Hampton Callaway, Tue.-Sat. at 10, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). Judge's Chamber: Through October: Pianist Rich Siegel with Bob Renino on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 10/19: Satin Dolls. 10/20: Gerry Dieffenbach and Maggie Anderson. 10/21, 22: Bill Graber. 10/23: Cathy Darnall and Jay Kerr. 10/24: Kathy Robinson and Bill Graves. Nightly at 8. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with pianist Bullumba, nightly from 7:30-midnight. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/19: Deb Armelino; Sheri Scott. 10/20: Valerie Charles; RSVP...The Vocal Group. 10/21: RSVP...The Vocal Group; Cayte Thorpe. 10/22: People with Aids Theater Workshop; Anne Richenbacher. 10/23: Annie Dinerman; Tony Vellela. 10/24: Michael Wolff; Shalit & Freeman. 10/25: Michelle Britton. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse. 10/19, 20 from 10 to 1 a.m.: "Jazz-night" featuring "Dakota Staton sings The Love Songs of Gladys Shelley." **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Richard Currier plays every Tue.-Fri. from 9-1 a.m. and Bryon Sommers takes over Sat.-Mon. from 9-1 a.m. A medley of pianists play from 5-9 nightly. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Oct. 19

3:00/WNCN—Gounod: *Faust*: "Ballet Music"; **Villa-Lobos:** Prelude for Guitar No. 5 in D.
WNYC—Klami: *Sea Pictures*; **Mozart:** Qnt. for Piano and Winds in E-Flat.
WQXR-AM/FM—Grieg: *Peer Gynt*: Suite No. 2.
4:00/WNCN—Mendelssohn: *Songs Without Words*: Op. 62, No. 6 in A, "Spring Song"; **Vivaldi:** Cto. for Violin, Organ, Strings, and Harpsichord in d.
4:04/WQXR-AM/FM—Avison: Cto. Grosso No. 11; **Ravel:** Sonatine en trio; **Mendelssohn:** String Sym. No. 10.
5:00/WQXR-AM/FM—Wagner: *Die Meistersinger*: "Dance of the Apprentices"; **Telemann:** Trio Sonata in e.
6:00/WNCN—Satie: Waltz: "Je te Veux"; **B. Marcello:** Sonata for Recorder and Continuo in d, Op. 2, No. 2.
7:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor. **Debussy:** *L'Après midi d'un faun*: Prelude; **Strauss:** *4 Last Songs*; **Walton:** *Balshazzar's Feast*.
8:05/WQXR-AM/FM—Mozart: Piano Cto. No. 21 in C; **Prokofiev:** "Scythian" Suite.
9:00/WNCN—Dvorak: Cto. for Cello No. 2 in b, Op. 104.
9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor. **Stravinsky:** *The Flood*; **Haydn:** Mass No. 7, "Missa in tempore belli."

Thur., Oct. 20

3:00/WNYC—Brahms: "Tragic" Ov., Op. 81; **J. C. Bach:** Sym. for Winds No. 2 in B-Flat.
WNYC—Hindemith: *Symphonic Metamorphosis*;

Bloch: Sym. in c.
WQXR-AM/FM—Mozart: Piano Cto. No. 23.
4:00/WNCN—Offenbach: *La Belle Helene*: Ov.; **Vivaldi:** Cto. per Flautino; **Schubert:** March No. 2 in b.
4:04/WQXR-AM/FM—Beethoven: *Leonore*: Ov. No. 2; **Rossini:** Qt. No. 6 in F; **Stravinsky:** Scherzo Fantastique.
5:00/WNCN—Paderewski: Minuet in G, Op. 14, No. 1; **Mozart:** Adagio and Fugue for Strings in c.
7:00/WNCN—Wagner: *Siegfried*: "Idyll"; **Francaix:** Rhapsody for Viola and Small Orch.
WNYC—"Chamber Music Society of Lincoln Center." **Debussy:** Sonata for Flute, Viola, and Harp; **Mozart:** Piano Qt. in g; **Caplet:** *Masque of the Red Death*; **Faure:** Sonata for Violin and Piano in A, Op. 13.
8:05/WQXR-AM/FM—Ives: Sym. No. 2; Variations on *America*.
9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; **Haydn:** Qt. in C, Op. 1, No. 6.

Fri., Oct. 21

3:00/WNCN—Gershwin: *Rhapsody in Blue*; **Telemann:** Scherzo in E.
WNYC—Copland: Vitebsk for Piano, Violin, and Cello.
WQXR-AM/FM—Strauss: "Der Rosenkavalier" Suite.
4:04/WQXR-AM/FM—Dvorak: "Otello" Ov.; **Beethoven:** Piano Sonata in E-Flat, "Electoral"; **Stravinsky:** Brandenburg Cto. No. 2.
5:00/WNCN—Bach: *Anna Magdalena Notebook*: "Little Suite"; **Praetorius:** *Terpsichore*: Dances, Vol. 3.
6:00/WNCN—Handel: *Water Music*: Suite No. 3 in G; **Scriabin:** *Symphonic Poem* in d.

7:00/WNYC—"High Performance" Previn and Perlman perform the works of Heifetz.
8:05/WQXR-AM/FM—Strauss: *Thus Spake Zarathustra*; **Liszt:** *Les Preludes*.
9:00/WNCN—Schumann: Cto. for Piano in a, Op. 54; **Boccherini:** Qnt. in E, Op. 18, No. 6.
WQXR-AM/FM—Verdi: *Il Trovatore* (Maton, Pavarotti, Zajic, Metropolitan Opera/Levine).

Sat., Oct. 22

10:00 a.m./WNCN—Stanford: *Irish Rhapsody* No. 5; **Albinoni:** Cto. a 5 in a, Op. 5, No. 5.
WNYC—Mozart: Sym. No. 35; **Beethoven:** Romances.
10:04 a.m./WQXR-AM/FM—Rodrigo: Fantasy for a Gentleman for Guitar and Orch; **Chopin:** Polonaise No. 4 in c; **Puccini:** *Capriccio Sinfonico*.
11:00 a.m./WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Elgar:** Introduction and Allegro for Strings, Op. 47.
WNYC—Schubert: String Qnt.
11:04 a.m./WQXR-AM/FM—C. P. E. Bach: Flute Cto. in d; **Enesco:** Roumanian Rhapsody No. 1.
WNYC—Svendsen: Sym. No. 1; **Hindemith:** *Symphonic Metamorphosis*.
12:04/WQXR-AM/FM—Tchaikovsky: *Sleeping Beauty*: Suite.
1:00/WNCN—Schumann: *Carnaval*, Op. 9; **Mozart:** Sonata for Violin and Piano in G.
WNYC—Nahum: *Music for Strings*; **Berg:** "Lulu" Suite.
WQXR-AM/FM—"Saturday Afternoon at the Opera." **Verdi:** *Macbeth* (Nucci, Verrett, Ramey, Orch. of the Teatro Comunale/Chailly).
3:00/WNCN—Wagner: *Tannhauser*: Ov.; **Berners:** Fantaisie Espagnole.

6:00/WNCN—Chopin: Nocturne in E-Flat, Op. 9, No. 2; **Granados:** *Goyescas*: Intermezzo.
7:00/WNCN—Bach: Brandenburg Cto. No. 2 in F; **Schubert:** Qt. No. 12 in c, "Quartettssatz."
8:00/WNCN—D. Scarlatti: Sonatas for Harpsichord in D; **Glazounov:** Intermezzo Romantico, Op. 69.
9:00/WNCN—Dvorak: Sym. No. 9 in e, Op. 95, "From the New World"; **Chopin:** Scherzo No. 2 in B-Flat, Op. 31.

Sun., Oct. 23

10:00 a.m./WNCN—"Classic Guitar." **Granados:** *Goyescas*, No. 6; **Vivaldi:** Cto. for Guitar and Viola d'amore in d.
WNYC—Mozart: String Qnt. No. 8; **Haydn:** Sym. No. 88.
10:04 a.m./WQXR-AM/FM—Dvorak: Sym. No. 9, "New World"; **Beethoven:** Piano Sonata No. 26.
11:00 a.m./WNCN—Haydn: Cto. for Trumpet in E-Flat; **Telemann:** Trio Sonata in F.
WNYC—"Liszt Birthday Program."
12:00/WQXR-AM/FM—Bach: Brandenburg Cto. No. 4 in G; **Bax:** *Eire*: "On the Sea-Shore."
1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor; violinist Midori. **Tchaikovsky:** Cto. for Violin in D, Op. 35; Sym. No. 4 in f, Op. 36.
WNYC—"Opera Box." **WQXR-AM/FM—Berlioz:** *Harold in Italy*; **Janacek:** *The Cunning Little Vixen*.
3:04/WQXR-AM/FM—The New York Philharmonic. Pierre Boulez, conductor. **Berio:** *Sinfonia*; **Boulez:** *Notations*; **Debussy:** *La Mer*.
4:00/WNCN—Mendelssohn: *Midsummer Night's Dream*, Op. 61; **Corelli:** Trio

Sonata in c, Op. 2, No. 4.
5:00/WNCN—Berlioz: "Le Corsair" Ov., Op. 21; **Ricciotti:** Cto. for 4 Violins, Viola, Cello, and Basso Continuo No. 3 in A.
7:00/WNCN—Rodrigo: *Concierto de Aranjuez*; **Jacob:** Suite for Recorder.
8:00/WNCN—Fauré: Fantaisie for Piano and Orch. in G, Op. 111; **Torelli:** Cto. Grosso in g, Op. 8, No. 6, "Pastorale."
8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Massener:** *Manon*. (Sills, Gedda, Souzay, New Philharmonia Orch./Rudel).

Mon., Oct. 24

3:00/WNCN—R. Strauss: *Till Eulenspiegel*, Op. 28; **Granados:** *Goyescas*, No. 1.
WNYC—Simpson: Sym. No. 7; **Siegmeister:** Prelude, Blues, and Finale.
WQXR-AM/FM—Saint-Saens: Piano Cto. No. 4.
4:00/WNCN—J. Clarke: *Prince of Denmark*: March; **Handel:** *Berenice*: Ov., Minuet, and Gigue.
4:04/WQXR-AM/FM—Purcell: Suite; **Mozart:** Divertimento in D.
5:00/WNCN—Chopin: Prelude in C-Sharp, Op. 45; **Handel:** *Poro*: Ov.
6:00/WNCN—Bizet: *Carmen*: Suite No. 2; **Berwald:** *Estrella de Soria*: Polonaise.
WNYC—National Symphony Orchestra. Mstislav Rostropovich, conductor; violinist Anne-Sophie Mutter. **Prokofiev:** "Russian" Ov.; **Glazounov:** Violin Cto., Op. 82; **Prokofiev:** Violin Cto. No. 1, Op. 19; **Frank:** *The Accursed Huntsman*.
7:00/WNCN—Bizet: *L'Arlesienne*: Suite No. 2; **Satie:** Waltz: "Poudre d'or."
8:05/WQXR-AM/FM—Vivaldi: The

Four Seasons; **Gounod:** *Faust*: Waltzes.
9:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48; **Mozart:** Sonata for Piano 4 Hands in C.
9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Bach:** Cantata No. 80, "Ein fest Burg ist unser Gott"; **Beethoven:** Sym. No. 9.

Tue., Oct. 25

3:00/WNCN—Bizet: *L'Arlesienne*: Suite No. 1; **Debussy:** Images, Book 2, "Poissons d'or."
Vaughan Williams: *Flos Campi*; **Khachaturian:** "Masquerade" Suite.
WQXR-AM/FM—Schumann: Cello Cto. in a.
4:00/WNCN—Grieg: *Peer Gynt*: "Morning"; **Telemann:** Cto. for 2 Violas and Strings in G.
4:04/WQXR-AM/FM—Chopin: Preludes, Op. 28, Nos. 1-12; **Haydn:** Sym. No. 37; **Ravel:** *La Valse*.
5:00/WNCN—Bach: *Well-Tempered Clavier*, Book 1, Prelude and Fugue; **Purcell:** Pavans Nos. 3 and 4.
7:00/WNCN—Beethoven: Sonata for Piano No. 8 in c, Op. 13, "Pathétique"; **Schubert:** Serenade, "Ständchen."
WNYC—"Mostly Mozart." Gerard Schwarz, conductor. **Haydn:** Sym. No. 91 in e-Flat; Cello Cto. in D; Mass in d, "Lord Nelson."
8:05/WQXR-AM/FM—Bizet: Sym. in C; *L'Arlesienne*: Suite No. 2.
9:00/WNCN—Chopin: Cto. for Piano No. 1 in c, Op. 11; **Handel:** Cto. Grosso in a, Op. 6, No. 4.
9:06/WQXR-AM/FM—The Philadelphia Orchestra. Ricardo Muti, conductor; oboist Richard Woodhams. **Ives:** *The Unanswered Question*; **Haydn:** Oboe Cto. in C; **Bellini:** Oboe Cto.; **Beethoven:** Sym. No. 7.

TELEVISION

LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, OCTOBER 19-21 and OCTOBER 24-25

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption
programming is
indicated (cc).

**Please note: Because of
seasonal programming
adjustments, schedules
are extremely subject
to last-minute changes.**

6:00 a.m.
2 Business This Morning
4 News
5 Plastic Man
7 World News
9 Snorks
11 Wed.: Open Mind
Thu.: *Aprénda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 New Jersey Network
News (except Mon.)
Mon.: *Currents*
M Wed.: Movie: The
Great Train Robbery
Thu.: **Movie: Father Is**
a Bachelor
Fri.: **Movie: Cry of the**
Werewolf
S Wed.: Boys and Girls
Fri.: **Movie: Aladdin**

6:30 a.m.
2 4 News
5 Popeye
9 Popeye
11 Tom and Jerry
13 MacNeil/Lehrer
(except Mon.)
Mon.: *Growing a*
Business
15 Fri.: Movie: The
Phantom of the Opera
Mon.: *A Desperate Exit*
Tue.: *Lights! Action!*
Africal
M Mon.: Hoxsey: Quacks
Who Cure Cancer?

S Wed.: Movie: The
Elm-Charnted Forest
Thu.: **Movie: Barnum**
Tue.: **Movie: Barnum**

6:40 a.m.
11 Thu.: Tales of
Washington Irving

6:45 a.m.
21 A.M. Weather

7:00 a.m.
2 This Morning
4 Today
5 Good Day New York
7 Good Morning America
9 Beverly Hills Teen
11 Smurfs
13 Mon.: All About TV
21 Lilias, Yoga, and You
31 Ohayo! New York
M Fri.: Movie: Robin
and Marian
Tue.: *Original Max*
Talking Headroom Show
S Mon.: Little Miss
Perfect

7:05 a.m.
H Wed.: Clay Feet

7:30 a.m.
9 Jetsons
11 Jem
13 Sesame Street
21 Body Electric
H Wed.: The Adventures
of Tom Sawyer
Thu.: *Tales of Little*
Women
Fri.: *The Adventures of*
Tom Sawyer
Mon.: *The Adventures*
of Tom Sawyer
Tue.: *Tales of Little*
Women
M Thu.: Hoxsey: Quacks
Who Cure Cancer?
Tue.: **Movie: The**
49th Man

8:00 a.m.
9 Gumby
11 G.I. Joe
21 Sesame Street
H Wed.: Movie:
Innerspace
Thu.: **Movie: The**
Thief Who Came to Dinner
Fri.: **Movie: Real Men**
Mon.: **Movie: Peggy**
Sue Got Married
Tue.: **Movie: The**
Dresser
M Wed.: Movie: The
Train Robbers
Mon.: **Movie: Date**
With an Angel
**S Wed.: Movie: I Want
to Live
Fri.: **Movie: The**
Princess Bride
Mon.: **Movie: Maid to**
*Order***

8:30 a.m.
9 My Little Pony
11 Bionic Six

13 Mister Rogers
S Thu.: Movie:
Manny's Orphans
Tue.: *That's What*
Friends Are For: AIDS
Concert '88

9:00 a.m.
2 Superior Court
4 Geraldo
5 Family Medical Center
7 Live With Regis and
Kathie Lee
9 Care Bears
11 The Munsters
13 Sesame Street
21 Instructional School
Service (concludes at 3)
31 Body Pulse
M Thu.: Movie: Harlow
Fri.: **Movie: Kramer**
vs. Kramer
Tue.: **Movie: The**
Sandpiper

9:30 a.m.
2 The Judge
5 Divorce Court
9 I Dream of Jeannie
11 Rhoda
31 Body Electric
Fri.: **Movie: The**
Annihilator
M Wed.: Movie: Little
Shop of Horrors

10:00 a.m.
2 Family Feud
4 Sale of the Century
5 Hour Magazine
7 Sally Jessy Raphaël
9 People Are Talking
11 Alice
13 Wed.: Campaign: A
View From Abroad
Thu.: *Time to Care*
Fri.: *Evening at the Pops*
Mon.: *Masterpiece*

Theatre
Tue.: *Mystery! Cause*
Célèbre
31 Wed.: American
Interest
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Wed.: Movie: Blake
Edwards' That's Life!
Thu.: **Movie:**
Amityville: The Demon
Mon.: **Movie: The**
Great Santini
Tue.: **Movie: Hannah**
and Her Sisters
M Mon.: Movie: The
Fall of the Roman Empire
S Wed.: Movie: Spinout
Thu.: **Movie: Dirty**
Dingus Magee
Fri.: **Movie: Summer**
and Smoke
Mon.: **Movie: Stalag**
17
Tue.: **Movie: The Spy**
Who Came in From the
Cold

10:30 a.m.
2 New Card Sharks
4 Classic Concentration
11 Eight is Enough
13 Thu.: Mark Russell
Looks at Campaign '84
31 Wed.: World Chronicle
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*

10:45 a.m.
M Fri.: Movie: Hard
Traveling

11:00 a.m.
2 Price Is Right
4 Wheel of Fortune
5 Wed.: Movie:
McCloud: Showdown at the
End of the World
Thu.: **Movie:**
Banacek: Three Million
Dollar Piracy
Fri.: **Movie:**
McMillan: The Face of
Murder
Mon.: **Movie:**
McMillan: Night of the
Wizard
Tue.: **Movie: Banacek:**
If Max Is so Smart, Why
Doesn't He Tell Us Where
He Is?
7 Growing Pains
13 Bill Moyers' World of
Ideas
21 3-2-1 Contact
31 Bill Moyers' World of
Ideas
M Thu.: Movie: Face of a
Fugitive
Tue.: *Les Paul*

11:15 a.m.
H Fri.: Movie: Three
Amigos!
11:30 a.m.
4 Win, Lose, or Draw
7 Home
11 Carson's Comedy
Classics
13 Learn to Read
31 New York City Votes
H Thu.: Movie: Flowers
in the Attic
M Wed.: Movie:
Malcolm
S Wed.: Movie: The
Long Hot Summer
Thu.: **Movie: The**
Annihilator

NOON
2 News
4 Super Password
7 Ryan's Hope
9 News
11 Harry O
13 Wed.: Innovation
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *World Food Day*
Tue.: *GED*
31 Wed.: In Search of the
Trojan War

Thu.: *Upstairs,*
Downstairs
Fri.: *Fueling the Future*
Mon.: *Lonesome Pine*
Tue.: *Republicans*
Before and After Reagan
H Wed.: Coming
Attractions
Mon.: **Movie: Blake**
Edwards' That's Life!
Tue.: **Movie: The**
Thief Who Came to Dinner
M Tue.: Movie: Lucky
Lady
S Fri.: Movie: The
Moneychangers—Part 1
Mon.: **Movie: Top**
Gun
Tue.: **Movie: Some**
Kind of Wonderful

12:30
2 Young and the Restless
4 Scrabble
5 All in the Family
7 Loving
13 Wed.: Deutsch Direkt
Thu.: *Buongiorno Italia*
Fri.: *Russian Language*
and People
Tue.: *Espana Viva*
H Wed.: Movie: Defence
of the Realm
M Thu.: Movie: The
Naked Prey
Fri.: **Movie: She**
Wouldn't Say Yes
Mon.: **Movie: Convoy**

1:00
4 Days of Our Lives
5 Bewitched
7 All My Children
9 Cannon
11 Trapper John, MD
13 Wed.: You Can Write
Anything
Thu.: *More Books From*
Cover to Cover
Fri.: *Emma and*
Grandpa
Mon.: *Up Close and*
Natural
Tue.: *The Big A*
31 Wed.: Mystery! Cause
Célèbre
Thu.: *Chuck Davis:*
Dancing Through West
Africa
Fri.: *Window on World*
TV
Mon.: *Munich: The*
Paper of Peace
Tue.: *Masterpiece*
Theatre: A Perfect Spy
H Fri.: Movie: To Catch
a King
M Wed.: Movie: Here
Comes Mr. Jordan

1:15
H Thu.: Movie: 'night
Mother

1:30
2 Bold and the Beautiful
5 Gilligan's Island

13 Wed.: Reading
Rainbow
Thu.: *Assignment: The*
World
Fri.: *All Fit With Slim*
Goodbody
Mon.: *All About You*
Tue.: *Well, Well, Well*
With Slim Goodbody
S Thu.: Movie: Maid to
Order

1:35
S Fri.: Movie: The
Moneychangers—Part 2
2:00
2 As the World Turns
4 Another World
5 Popeye
7 One Life to Live
9 Barnaby Jones
11 Best Talk in Town
13 Madeleine Cooks
31 Wed.: Dancer
Thu.: *Bradshaw On:*
The Family
Fri.: *To What End?*
Tue.: *First Things First*
H Wed.: Movie: The
Great Santini
Mon.: **Movie: 'night**
Mother
Tue.: **Movie:**
Innerspace
M Thu.: Movie: 2010
Fri.: **Movie: The**
Model and the Marriage
Broker
Tue.: *Charlie Chaplin:*
The Little Tramp
S Mon.: Movie: I Want
to Live
Tue.: **Movie: The**
Princess Bride

2:30
5 Real Ghostbusters
11 Tom & Jerry
13 Julia Child & Company
31 Mon.: Focus on Europe
M Wed.: Movie:
Shipwreck!
Mon.: *John Lennon*

3:00
2 Guiding Light
4 Santa Barbara
5 Alvin
7 General Hospital
9 Sweethearts
11 Ghostbusters
13 Frugal Gourmet
21 Mister Rogers
31 Wed.: Madeleine Cooks
Fri.: *European Montage*
Mon.: *All About TV*
Tue.: *This Old House*
H Thu.: Atlantic Records
40th Anniversary: Part I
Fri.: *More Best of Not*
Necessarily the News
M Tue.: Movie: Sorry,
Wrong Number
S Wed.: Gleason

3:30
5 Ducktales

9 Dating Game
11 Yogi Bear
18 24 Sesame Street
31 Video Music Box
M Mon.: **Movie:**
Illusions
S Wed.: Boys and Girls
Thu.: Jo's Song
Fri.: The Legend of
Sleepy Hollow
4:00
2 On Trial
4 Donahue
5 Double Dare
7 Oprah Winfrey Show

9 Love Connection
11 C.O.P.S.
H Wed.: **Movie:** The
Worst Witch
Thu.: **Movie:** The
Quest
Fri.: A Desperate Exit
Mon.: Clay Feet
Tue.: Lights! Action!
Africa!
M Thu.: **Movie:** Date
With an Angel
Fri.: **Movie:** The Wind
and the Lion
S Wed.: Clown White

Thu. The Velveteen
Rabbit
Fri.: **Movie:** Aladdin
Mon.: Boys and Girls
Tue.: Who Spooked
Rodney?
4:30
2 People's Court
5 Finders Keepers
9 Newlywed Game
11 Fun House
13 Mister Rogers
24 Square One TV
31 Wed.: Innovation
Thu.: Pro & Con

Fri.: European Journal
Mon.: Looking East
H Mon.: A Desperate Exit
M Wed.: **Movie:** The
Long Hot Summer
Tue.: **Movie:** Foul
Play
S Thu.: **Movie:** Witch's
Sister
Mon.: Little Miss
Perfect
Tue.: Manny's Orphans
5:00
2 4 7 News
5 Different Strokes

9 Magnum P.I.
11 Little House on the
Prairie
13 Square One TV
24 Sesame Street
31 New York City Votes
H Fri.: Cinema Workshop
Tue.: **Movie:** One
Crazy Summer
M Mon.: **Movie:** My
Fair Lady
S Wed.: Divorced Kid
Blues
5:30
2 News

TELEVISION
5 Facts of Life
13 3-2-1 Contact
31 City Comment
H Wed.: **Movie:**
Hannah and Her Sisters
Thu.: **Movie:** Peggy
Sue Got Married
Fri.: **Movie:** Poltergeist
II: The Other Side
Mon.: **Movie:** The
Diary of Anne Frank
S Mon.: The Steadfast
Tin Soldier
5:45
31 News From City Hall

Weeknights, OCTOBER 19-21 and OCTOBER 24-25

WED., OCT. 19

6:00
2 4 7 News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey Network
News
24 Newton's Apple
31 Italian Programming
(concludes at 8)
S **Movie:** I Want to Live
6:30
2 7 News
5 Family Ties
11 Hollywood Squares
13 21 Nightly Business
Report
7:00
2 Win, Lose or Draw
4 5 News
7 Jeopardy
9 Cosby
11 Cheers
13 Nightly Business Report
Special
21 Contact: Long Island
7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
13 Adam Smith's Money
World Special
21 World of Survival
"First Catch Your
Unicorn"
H Coming Attractions
8:00
2 Smothers Brothers
Comedy Special
4 Baseball: World
Series—Game 4
5 **Movie:** Kennedy
(1983), Part 3. Martin
Sheen.
7 Growing Pains
9 A Team
11 **Movie:** Agatha
Christie's Murder Is Easy
(1982). Bill Bixby.
13 MacNeil/Lehrer
21 The Mind
31 Dark Shadows
H **Movie:** Innerspace
M **Movie:** Foul Play
N **Movie:** Marius
S Gallagher: The Maddest
8:30
2 Head of the Class
31 EastEnders
9:00
2 Wiseguy
7 **Movie:** North and
South (Part II—Part III
plays 10/20 at 8)
13 The Mind
21 31 First Things First.
A look at country-wide

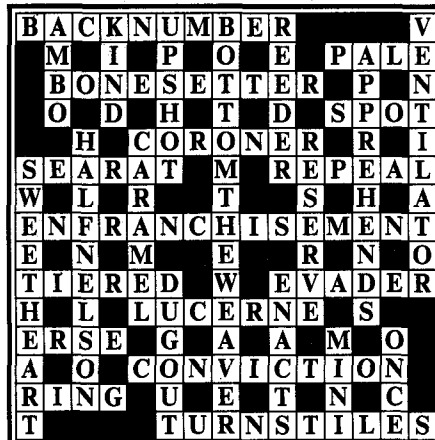
campaigns that are trying
to encourage children to
read.
S **Movie:** Street Smart
10:00
5 9 11 News
13 Nova
21 Power of Choice. A
comedian travels to high
schools and helps teens
take control of their lives.
31 South Africa Now
H First & Ten: The Bulls
Mean Business
M **Movie:** Kramer vs.
Kramer
10:15
N **Movie:** Fanny
10:30
11 Odd Couple
31 On Tour: New York
City Opera
H The Hitchhiker
11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of
Ideas
21 Are You Being Served?
31 Hellenic TV U.S.A.
H **Movie:** Hollywood
Shuffle
S Comedy Club Network
11:30
4 Tonight Show
5 Taxi
7 News
9 Morton Downey
11 The Honeymooners
13 Taggart
21 Alive From Off Center
S **Movie:** Black Venus
11:35
2 Night Heat: Songbird
11:50
M **Movie:** The Name of
the Rose
MIDNIGHT
5 Late Show
7 **Movie:** Never Say
Goodbye (1956). Rock
Hudson.
11 Star Trek
21 Nightly Business Report
12:30 a.m.
4 David Letterman
9 Alfred Hitchcock
13 **Movie:** The Devil Doll
(1936). Lionel
Barrymore.
21 Bill Moyer's World of
Ideas
H The Kids in the Hall
N **Movie:** Weekend in
Havana
12:45 a.m.
2 **Movie:** One Terrific
Guy (1986).

1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Twilight Zone
21 Nova
1:15 a.m.
S **Movie:** King of the
City
1:25 a.m.
H **Movie:** Lethal Weapon
1:30 a.m.
4 Later With Bob Costas
5 One Day at a Time
11 News
2:00 a.m.
5 Can You Be Thinner?
7 News
9 Home Shopping
Overnight
11 White Shadow
13 Nova
M **Movie:** Tiffany Jones
2:05 a.m.
2 USA Today
2:30 a.m.
4 Group 1 Medical
5 Improv Tonight
7 **Movie:** Dive Bomber
(1941). Errol Flynn, Fred
MacMurray.
2:35 a.m.
2 Nightwatch
3:00 a.m.
4 New Liars Club
5 **Movie:** The Story of
Jacob and Joseph (1974).
11 Perry Mason
13 Solve It
S **Movie:** I Never
Promised You a Rose
Garden
3:20 a.m.
H **Movie:** Prince of
Darkness
3:30 a.m.
4 Relatively Speaking
M **Movie:** Return to
Horror High
4:00 a.m.
4 Ben Casey
11 Streets of San Francisco
4:35 a.m.
7 The Avengers
S Gleason
5:00 a.m.
4 Gidget
11 Rhoda
13 Portrait of a Family
H **Movie:** The Danger
Zone
M John Lennon
5:13 a.m.
5 Popeye
5:30 a.m.
4 Body by Jake
7 Morning Stretch
11 News

13 Portrait of a Family
S Divorced Kid Blues
THU., OCT. 20
6:00
2 4 7 News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey News
21 Newton's Apple
M Italian programming
(concludes at 8)
M Max Movie Show
S Manny's Orphans
6:30
2 7 News
5 Family Ties
11 Hollywood Squares
13 21 Nightly Business
Report
M **Movie:** The Fall of the
Roman Empire
7:00
2 Win, Lose or Draw
4 5 News
7 Jeopardy
9 Cosby
11 Cheers
13 Cities at War
21 Contact: Long Island
7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
21 World of Survival:
"Scottish Loons"
H **Movie:** Amityville:
The Demon
S **Movie:** Broadway
Danny Rose
8:00
2 48 Hours
4 Rudy's All-Nighter
5 **Movie:** Condorman
(1981). Oliver Reed.
7 **Movie:** North and
South (Part III)
9 The Untouchables
11 **Movie:** Agatha
Christie's Thirteen at
Dinner (1985).
13 MacNeil/Lehrer
21 Wild America:
"Remarkable Reptiles"
31 Dark Shadows
N **Movie:** Cesar
8:30
4 Baseball: World
Series—Game 5
(concludes at approx. 11)
21 This Old House
31 EastEnders
9:00
2 **Movie:** Something in
Common (1986). Ellen
Burstyn.
13 First Things First
21 Mystery!: Cause Célèbre

31 Mystery!: Cause Célèbre.
The true story of Alma
Rattenbury and her young
lover who were accused
of murdering her elderly
husband.
H **Movie:** Deliverance
M **Movie:** Making Mr.
Right
S **Movie:** Half Moon
Street
10:00
5 9 11 News
13 America's Political
Parties
21 Tinker, Tailor, Soldier,
Spy
31 Private Schulz. A
comedy based on Johann
Rasch, an ex-jailbird.
10:30
11 Odd Couple
S **Movie:** Maid to Order
11:00
2 4 News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of
Ideas
21 Are You Being Served?
31 Hellenic TV U.S.A.
H Inside the NFL #7
M **Movie:** Date With an
Angel
N **Movie:** The Lightship
11:30
4 Tonight Show
5 Taxi
7 News
9 Morton Downey
11 The Honeymooners
13 Rock Folies
21 Alive From Off Center
12:10 a.m.
S **Movie:** Beverly Hills
Cop II
12:30 a.m.
4 David Letterman
9 Alfred Hitchcock
13 God's Country
21 Bill Moyers' World of
Ideas
N **Movie:** Wife vs.
Secretary
12:45 a.m.
2 **Movie:** Quarterback
Princess

12:50 a.m.
M **Movie:** House of
Games
1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Twilight Zone
21 The Africans: "A
Garden of Eden in
Decay"
1:10 a.m.
H Sally Field and Tom
Hanks' Punchline Party
1:30 a.m.
4 Later With Bob Costas
5 One Day at a Time
11 News
1:55 a.m.
S **Movie:** The Gambler
2:00 a.m.
4 News
5 Health and Tennis
9 Home Shopping
11 Worldwide Wrestling
2:05 a.m.
2 USA Today
13 The Day the Universe
Changed
2:10 a.m.
7 News
H **Movie:** Sloane
2:30 a.m.
4 Group 1 Medical
5 Improv Tonight
2:35 a.m.
2 Nightwatch
M **Movie:** Sophie's
Choice
2:40 a.m.
7 **Movie:** Another Dawn
3:00 a.m.
4 New Liars Club
5 **Movie:** Shadow of the
Hawk (1976).
11 Lifestyles of the Rich and
Famous
13 Drug Abuse
3:30 a.m.
4 Relatively Speaking
3:45 a.m.
H Joe Piscopo's Halloween
Party
3:55 a.m.
S **Movie:** She's Nineteen
and Ready
4:00 a.m.
4 Ben Casey
11 Streets of San Francisco
4:30 a.m.
7 The Avengers
4:45 a.m.
H **Movie:** Hollywood
Vice Squad
5:00 a.m.
4 Gidget



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TELEVISION

- 5 Popeye
11 U.S. Farm Report
13 New Literacy

5:10 a.m.
M Rap Master Ronnie—A Report Card

- 5:30 a.m.
4 Body by Jake
5 I Love Lucy
7 Morning Stretch
11 News
13 New Literacy
S Movie: Jo's Song

FRI., OCT. 21

- 6:00
2 4 7 News
5 Three's Company
8 Matt Houston
11 Gong Show
13 New Jersey News
21 Newton's Apple
31 Italian programming (concludes at 8)
M Movie: Butch and Sundance: The Early Days
S Movie: Improper Channels

- 6:30
5 Family Ties
7 News
11 Hollywood Squares
13 21 Nightly Business Report

- 7:00
2 Win, Lose or Draw
4 5 News
7 Jeopardy
9 Cosby
11 Cheers
13 Metro Week in Review
21 Contact: Long Island
H Inside the NFL #7

- 7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
13 Adam Smith
21 World of Survival: "The Last of the Dinosaurs"
S Gleason

- 8:00
2 This Is America! Charlie Brown
4 Something Is Out There
5 Movie: Lucy Has a Baby
7 Perfect Strangers
9 Hockey: Rangers vs. Washington Capitals
11 Movie: Agatha Christie's Murder With Mirrors (1985)
13 MacNeil/Lehrer
21 Nature: "Extramadura: Spain's Forgotten Forest"
31 Washington Week in Review
H Movie: Real Men
M Movie: Wanted Dead or Alive
N Movie: Salvation!
S Movie: The Princess Bride

- 8:30
2 Bugs Bunny vs. Daffy: Battle of the Music Video Stars
7 Full House
31 EastEnders

- 9:00
2 Movie: Jack the Ripper (See John Leonard's review in this issue.)
4 Movie: Glitz (See John Leonard's review in this issue.)

- 7 Mr. Belvedere
13 Metropolitan Opera Presents: "Il Trovatore"
21 The World at War
31 Movie: Dr. Who

9:30
7 Just the Ten of Us
H Movie: The Principal

- 9:40
S Comedy Club

- 10:00
5 11 News
7 20/20
21 America's Political Parties—The Democrats: A Quarter Century of Change
M Movie: Angel Heart
N Movie: The Connection
S Brothers

- 10:30
11 Odd Couple
31 Autograph
S Garry Shandling

- 11:00
2 4 7 9 News
5 M*A*S*H
11 Cheers
21 Washington Week in Review
31 World TV Presents (Chinese programming)
S Super Dave

- 11:30
4 Tonight Show
5 Taxi
7 News
9 Morton Downey
11 The Honeymooners
21 Wall Street Week
H 1st & Ten: The Bulls Mean Business
S Prince of Darkness

- 11:35
2 Movie: Swing Shift (1984). Goldie Hawn, Kurt Russell.

- 11:55
M Movie: Big Bad Mama II

- MIDNIGHT
5 Late Show
7 Movie: Family Plot (1976). Karen Black.
11 War of the Worlds
13 Bill Moyers' World of Ideas
21 Nightly Business Report
31 World TV Presents (Chinese Programming)
H More Best of Not Necessarily the News
N Movie: A New Life

- 12:30 a.m.
4 David Letterman
9 Alfred Hitchcock Presents
13 Wall Street Week
21 Bill Moyers' World of Ideas

- 1:00 a.m.
5 Latin Connection
9 Joe Franklin
11 Runaway With the Rich and Famous
13 Movie: 49th Parallel (1941). Anton Walbrook, Laurence Olivier.
21 Discover: The World of Science
H Movie: Running Scared

- 1:20 a.m.
M Movie: Pacific Banana
S The Best

- 1:30 a.m.
4 Friday Night Videos
11 News

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TELEVISION

1:48 a.m.
2 USA Today

2:00 a.m.
5 Hair Loss
9 Home Shopping
 Overnight
11 Friday the 13th

2:18 a.m.
2 **Movie:** A Matter of Wife...and Death (1975). Rod Taylor.

2:20 a.m.
7 News

2:30 a.m.
4 News
5 Improv Tonight

2:45 a.m.
7 **Movie:** The Black Market Baby
H Inside the NFL #7
M A Villa in the Country
S Less Than Zero

3:00 a.m.
4 Group 1 Medical
5 **Movie:** The Patsy (1964). Jerry Lewis.
11 Perry Mason
13 Espana Viva #9

3:15 a.m.
M **Movie:** Rage of Honor

3:30 a.m.
4 New Liars Club

3:50 a.m.
H **Movie:** Wired to Kill

4:00 a.m.
2 Wipe Out
4 Relatively Speaking
11 Streets of San Francisco

4:30 a.m.
2 Wipeout
4 **Movie:** Made for Each Other (1939). Carole Lombard.
7 The Avengers
S **Movie:** Improper Channels

4:45 a.m.
M **Movie:** The Protector

5:00 a.m.
2 Wipeout
11 Crook and Chase
13 Faces of Culture

5:10 a.m.
5 Popeye

5:30 a.m.
2 Newsmakers
11 News
13 Faces of Culture
H **Movie:** Heart

MON., OCT. 24

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey News
21 Newton's Apple
31 Italian programming
S **Movie:** Annihilator

6:30
5 Family Ties
7 News
11 Hollywood Squares
13 **21** Nightly Business Report

7:00
2 Win, Lose, or Draw
4 **5** News
7 Senatorial Debate: Lautenberg vs. Dawkins
9 Cosby
11 Cheers
13 Peter Batty World War II Specials: "Battle for the Bulge"

21 Contact: Long Island

7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
9 Kate and Allie
11 News
21 World of Survival: "Tiger Beetle"
H Encyclopedia: Volume "P"

8:00
2 Newhart
4 Alf
5 **Movie:** The Prowler (1980). Farley Granger.
7 MacGyver
9 Unauthorized Biography: Jane Fonda
11 Crimes of Violence
13 MacNeil/Lehrer
21 Adventure: "Dolphin"
31 Dark Shadows
H **Movie:** Peggy Sue Got Married

M **Movie:** Date With an Angel
N **Movie:** A Place of Weeping
S **Movie:** Top Gun

8:30
5 EastEnders

9:00
2 **Movie:** Indiscreet
4 **Movie:** A Stoning in Fulham County
7 Football: San Francisco vs. Chicago
13 Campaign: The Choice
21 Smithsonian World
31 Dancer

10:00
5 **9** **11** News
21 The Mind
31 Eartha Kitt in Concert
H More Best of Not Necessarily the News
M **Movie:** Crystal Heart
N **Movie:** Dancing Lady
S Gallagher: The Maddest

10:30
11 Odd Couple

11:00
2 **4** News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 No Time to Lose
21 Are You Being Served?
31 Hellenic TV U.S.A.
H **Movie:** Gardens of Stone
S **Movie:** Maid to Order

11:30
4 Tonight Show
5 Taxi
9 Morton Downey
11 The Honeymooners
13 Bill Moyers' World of Ideas: "Families"
21 Alive From Off Center

11:35
2 Hunter: The Cradle Will Rock

11:45
M **Movie:** Rage of Honor

MIDNIGHT
5 Late Show
7 News
11 Star Trek
13 Creative Edge
21 Nightly Business Report
N **Movie:** Senso

12:30 a.m.
4 David Letterman
7 News
9 Alfred Hitchcock Presents
21 Billy Moyers' World of Ideas

12:45 a.m.
2 **Movie:** Welcome Home, Bobby (1986). Tony LoBianco, Timothy Williams.
S **Movie:** Broadway Danny Rose

1:00 a.m.
5 McCreary Report
7 **Movie:** Last of the Fast Guns (1958). Jock Mahoney, Gilbert Roland.
9 Joe Franklin Show
11 Twilight Zone
21 Declarations of Independents
H **Movie:** Hollywood Shuffle

1:20 a.m.
M **Movie:** Tiffany Jones

1:30 a.m.
4 Later With Bob Costas
11 News
13 Mystery! Cause Célèbre

2:00 a.m.
4 News
5 Love Your Skin
9 Home Shopping
 Overnight
11 White Shadow

2:05 a.m.
2 USA Today

2:15 a.m.
H **Movie:** Hardbodies 2
S **Movie:** Annihilator

2:30 a.m.
4 Group 1 Medical
5 Improv Tonight
13 Home Free: Return of the Bald Eagle

2:35 a.m.
2 Nightwatch

2:40 a.m.
7 News

2:55 a.m.
M **Movie:** Happy Hour

3:00 a.m.
4 New Liars Club
5 **Movie:** The Young Masters (1976).
11 Perry Mason
13 Systems of the Human Body

3:10 a.m.
7 **Movie:** Hennessy

3:30 a.m.
4 Relatively Speaking

3:50 a.m.
H **Movie:** The Glitter Dome

3:55 a.m.
S **Movie:** Deliverance

4:00 a.m.
4 Ben Casey
11 Streets of San Francisco

4:25 a.m.
M A Villa in the Country

4:55 a.m.
M **Movie:** Angel Heart

5:00 a.m.
4 Gidget
5 I Love Lucy
11 Rhoda
13 Business of Management

5:30 a.m.
4 Body By Jake
5 I Love Lucy
7 Morning Stretch
11 Bergerac
13 Business of Management
H More Best of Not Necessarily the News

5:45 a.m.
S Boys and Girls

TUE., OCT. 25

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gong Show
13 New Jersey News
21 Newton's Apple
31 Italian programming (concludes at 8)
S **Movie:** Barnum

6:30
5 Family Ties
7 News
11 Hollywood Squares
13 **21** Nightly Business Report

H **Movie:** The Wraith
M **Movie:** The Train Robbers

7:00
2 Win, Lose, or Draw
4 **5** News

7 Jeopardy
9 Cosby
11 Cheers
13 Peter Batty World War II Specials: Operation Barbarosa
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 New Family Feud
5 Current Affair
7 Entertainment Tonight
9 Kate and Allie
11 News
21 World of Survival: "Hammer-Headed Stork"

8:00
2 **Movie:** Pancho Barnes. Valerie Bertinelli.
4 **Special:** Devil's Worship: Exposing Satan's Underground
5 **Movie:** Halloween (1978). Jamie Lee Curtis.
7 Who's the Boss?
9 Hunter

11 **Movie:** The Holcroft Covenant (1985). Michael Caine, Anthony Andrews.
13 MacNeil/Lehrer
21 Nova: "Do Scientists Cheat?"
31 Dark Shadows
H **Movie:** Man on Fire
M **Movie:** Who's That Girl?
N **Movie:** The Decline of the American Empire
S **Movie:** Some Kind of Wonderful

8:30
7 Roseanne
31 EastEnders

9:00
7 **Movie:** David
13 Nova: Do Scientists Cheat?
21 American Experience: "Eric Sevareid—Not So Wild a Dream"
31 Secret Agent
H Rodney Dangerfield: Nothin' Goes Right

9:35
S Super Dave

10:00
5 **9** **11** News
4 Midnight Caller
13 The American Experience
21 Fueling the Future
31 Bergerac
M **Movie:** Hiding Out
N **Movie:** River's Edge
S **Movie:** Manhunter

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TELEVISION

10:30
11 Odd Couple
11 First & Ten: The Bulls Mean Business

11:00
2 **4** **7** News
5 M*A*S*H
9 Benny Hill
11 Cheers
13 Bill Moyers' World of Ideas: "Families"
21 Are You Being Served?
31 Hellenic TV U.S.A.
H **Movie:** The Believers

11:30
4 Tonight Show
5 Taxi
7 News
9 Morton Downey
11 The Honeymooners
13 Intercom
21 Alive From Off Center

11:35
2 Night Heat: The Source

11:45
M Les Paul: He Changed the Music

MIDNIGHT
5 Late Show
7 **Movie:** For Love or Money
11 Star Trek

21 Nightly Business Report
N **Movie:** The Connection

12:10 a.m.
5 That's What Friends Are For: AIDS Concert

12:30 a.m.
4 David Letterman
9 Alfred Hitchcock
13 No Time to Lose
21 Bill Moyers' World of Ideas

12:45 a.m.
2 **Movie:** Lady From Yesterday (1985). Wayne Rogers.
M **Movie:** The Wild Bunch (cc)

1:00 a.m.
5 Foster Parents Plan
9 Joe Franklin Show
11 Twilight Zone
13 The Day the Universe Changed
21 Adventure "Dolphin"
H **Movie:** Innerspace

1:30 a.m.
4 Later With Bob Costas
5 Nu-Day The Perfect Diet
11 News

1:40 a.m.
5 **Movie:** The Princess Bride

2:00 a.m.
4 News
5 Health and Tennis
9 Home Shopping
11 White Shadow
13 Disappearing World

2:05 a.m.
2 USA Today

2:10 a.m.
7 News

2:30 a.m.
4 Group 1 Medical
5 Improv Tonight

2:35 a.m.
2 Nightwatch
7 **Movie:** Welcome to Arrow Beach

3:00 a.m.
4 New Liars Club
5 **Movie:** The Errand Boy (1961). Jerry Lewis.
13 U.S. Constitution

3:05 a.m.
H **Movie:** Prince of Darkness

3:10 a.m.
M **Movie:** Pat Garrett and Billy the Kid

3:25 a.m.
5 **Movie:** Prince of Darkness

3:30 a.m.
4 Relatively Speaking

4:00 a.m.
4 Ben Casey
11 Streets of San Francisco
13 Well, Well, Well With Slim Goodbody

4:30 a.m.
7 The Avengers
13 A Vous La France

4:50 a.m.
H Joe Piscopo's Halloween Party

5:00 a.m.
4 Gidget
5 Popeye
11 Rhoda
13 Here's to Your Health
M **Movie:** Hiding Out

5:15 a.m.
5 Who Spooked Rodney? (cc)

5:30 a.m.
4 Body by Jake
7 Morning Stretch
11 News
13 Here's to Your Health

Weekend, OCTOBER 22-23

SAT., OCT. 22

6:00 a.m.
4 Animated Classics
5 Look at Me Now
7 Greatest Sports Legends
9 Sustaining
11 News
13 New Jersey Network News
21 Sesame Street
H **Movie:** Poltergeist II: The Other Side
S **Movie:** Dancers

6:30 a.m.
2 Patchwork Family
5 Dangermouse
7 Branded
9 Sustaining
11 At the Movies
13 MacNeil/Lehrer
M Charlie Chaplin: The Little Tramp

7:00 a.m.
4 Kidsons
5 Plastic Man
7 Uncle Waldo
9 Fantastic World
11 Bravestarr
21 Sesame Street
H **Movie:** The Story of Fifteen Boys

7:15 a.m.
M **Movie:** Greystroke: The Legend of Tarzan, Lord of the Apes

7:30 a.m.
2 Young Universe
4 Hickory Hideout
5 Sybervision
7 King Leonardo
11 Bravestarr
13 Metro Week in Review

8:00 a.m.
2 The Adventures of Raggedy Ann and Andy
4 Kissyfur
5 World Tomorrow
7 Beany & Cecil
11 Hit Video
13 Adam Smith
21 American Adventure
S **Movie:** Kismet

8:30 a.m.
2 Superman
4 Gummi Bears
5 Cardinal O'Connor
7 The New Adventures of Winnie the Pooh
11 Hee Haw
13 Wall Street Week
H **Movie:** One Crazy Summer

9:00 a.m.
2 Muppet Babies
4 Smurfs
5 McCreary Report
9 Superman
11 America's Top 10
13 Washington Week
21 New Literacy: An Introduction to Computers

9:30 a.m.
7 Real Ghostbusters
11 Dick Clark's Golden Greats
13 One-on-One
M **Movie:** Hiding Out

10:00 a.m.
2 Pee-wee's Playhouse
4 Alf
5 W.W.F. Wrestling Superstars
9 Munsters Today
11 Soul Train
13 Firing Line: Should the Postal Service Be Privatized?
21 Business of Management
31 Body Electric
H Inside the NFL #7
S **Movie:** Seven Brides for Seven Brothers

10:30 a.m.
2 Garfield and Friends
7 A Pup Named Scooby Doo
9 My Favorite Martian
13 American Interests
31 State of the Arts

11:00 a.m.
2 Hey Vern, It's Ernest!
4 Alvin
5 Learning the Ropes
7 Bugs Bunny
9 Buck Rogers
11 Star Search

13 Tony Brown's Journal
21 Crazy for Food
31 Video Music Box
H **Movie:** Mussolini: The Decline and Fall of Il Duce (Part 1)

11:15 a.m.
M **Movie:** Who's That Girl?

11:30 a.m.
2 Flip!
4 Ed Grimley
5 Small Wonder
13 Open Mind: "The Medium and the Message: Soviet Style." A discussion of television and politics in the USSR.
21 Victory Garden

NOON
2 Mighty Mouse
4 2 Hip 4 TV
5 **Movie:** Dr. Jekyll and Mr. Hyde (1941). Spencer Tracy, Ingrid Bergman, Lana Turner.
7 Animal Crack-Ups
9 Three Stooges
11 Wrestling
13 GED
21 Gourmet Cooking
31 Eye on Asia
S **Movie:** Project X

12:30
2 News
7 The Mouse and the Motorcycle (Part II)
13 GED
21 This Old House

1:00
2 Dr. Fad
4 Super Boy
7 **Movie:** Moses (1975). Burt Lancaster.
9 Wrestling
11 **Movie:** Back to the Planet of the Apes (1974). James Naughton, Roddy McDowell.
13 Currents
21 Frugal Gourmet
31 U.S. Nippon Newscope (Japanese Programming)

H **Movie:** Amityville: The Demon
M **Movie:** The Slugger's Wife

1:30
2 **Polo:** America's Polo Championship
4 Public People, Private Lives
13 This Old House
21 French Chef

2:00
2 Great Escape
5 **Movie:** The Shaggy D.A. (1976). Dean Jones, Suzanne Pleshette.
9 Hawaii 5-0
13 Victory Garden
21 Joy of Painting
31 Japanese Theatre
S That's What Friends Are For: AIDS Concert '88

2:30
2 **Football:** Penn State vs. Alabama
4 Grandstand
13 Good Health From Jane Brody's Kitchen
21 Art of William Alexander and Lowell Speers
H **Movie:** Princess

3:00
4 Ultimate Yacht Race #3
9 Knight Rider
11 **Movie:** Dr. Detroit (1983). Dan Aykroyd.
13 Innovation
21 Motorweek
31 Degraasi Junior High
H **Movie:** Breaking Away
M Max Movie Show

3:30
7 **Football:** College Games To Be Announced (concludes at 7)
13 Science Journal
21 Rod & Reel Streamside
31 Ask Congress
M **Movie:** The 49th Man
S **Movie:** Dancers

TELEVISION

4:00
4 Sportsworld
5 Movie: Chinatown (1974). Jack Nicholson, Faye Dunaway.
7 Knight Rider
13 Nova
21 Woodwright's Shop
31 TV Brazil

4:30
21 This Old House
31 Thinking Allowed

5:00
4 Baseball: World Series—Game 6 (concludes at approx. 8)
9 A-Team
11 New Twilight Zone
13 Nature
21 Degra's Junior High
31 Lonesome Pines Special
Movie: The Wrath
M Movie: 13 Rue Madeleine

5:30
11 T and T
21 Doctor Who
5 Movie: Superman II

6:00
2 Channel 2: The People
4 News (if Game 6 is not necessary)
5 Three's Company
9 A-Team
11 Charles in Charge
13 The Musicals: Pal Joey. Rogers and Hart's classic starring Frank Sinatra.
31 Polish TV Network

6:30
2 News
5 Too Close for Comfort
11 Starting From Scratch
31 Hello Austria/Hello Vienna
H Movie: One Crazy Summer
M Movie: Lethal

7:00
2 7 News
4 Headlines on Trial (if Game 6 is not necessary)
5 Family Ties
9 It's a Living
11 Star Trek: The Next Generation
31 Computer Show

7:10
21 Blake's 7

7:30
2 Wheel of Fortune
4 She's the Sheriff (if Game 6 is not necessary)
5 M*A*S*H
7 New York Views
9 Mama's Family
31 Eye on Dance

8:00
2 Dick Clark Presents
4 227
5 The Reporters
7 Movie: North and South (Part IV—Part V plays 10/23 at 9)
9 Night Stalker
11 War of the Worlds
13 Innovation: Getting a Handle on Stress
21 Wonderworks
31 Masterpiece Theatre: A Perfect Spy
H Movie: The Believers
M Movie: Hiding Out
N Movie: An American in Paris
S Movie: Children of a Lesser God

8:30
4 Amen
13 Wild America

9:00
2 Simon & Simon
4 Golden Girls
5 Beyond Tomorrow
11 Friday the 13th
13 Mystery: Cause Célèbre. Part 2 is the conclusion of the story about two lovers who killed the woman's husband and were tried for murder.
21 Executive Stress
31 Upstairs, Downstairs

9:30
4 Empty Nest
21 Dad's Army

10:00
2 West 57
4 Special: Secrets Men Never Share
5 9 News
11 Monsters
13 Film on Film: "Marilyn Monroe: Beyond the Legend"
21 No Place Like Home
31 The Citadel
H Rodney Dangerfield: Nothin' Goes Right
M Movie: The Retaliator
N Movie: She's Gotta Have It
S Coast to Coast

10:30
5 Taxi
9 Benny Hill
11 News
21 Solo

11:00
2 4 7 News
5 Comedy Strip Live
9 Barney Miller
11 Tales From the Darkside
13 Movie: Mr. Deed Goes to Town (1936). Gary Cooper, Jean Arthur.
21 Faulty Towers
31 World TV Presents (Chinese programming)
H Movie: Weeds

11:30
4 Saturday Night Live
7 News
9 Freddy's Nightmares
11 Movie: Bluebeard (1972). Raquel Welch, Richard Burton.
21 Off-Hollywood
M Movie: Near Dark
N Movie: Maurice
S Movie: Coming Together

11:45
2 Rockford Files
7 Movie: High Plains Drifter (1973). Clint Eastwood.

MIDNIGHT
5 Columbo: Playback
21 Movie: California (1946). Barbara Stanwyck, Anthony Quinn.

12:30 a.m.
9 Alfred Hitchcock Presents

12:45 a.m.
2 Movie: Sybil (1975). Joanne Woodward, Sally Field.

1:00 a.m.
4 It's Showtime at the Apollo
9 Sustaining
13 Movie: Algiers (1938). Charles Boyer, Sigrid Gurie.
H Movie: The Women's Club

S Movie: Manhunter

1:10 a.m.
M Movie: Amazon Women on the Moon

1:30 a.m.
5 Naked City

1:35 a.m.
7 Movie: Fighter Squadron

2:00 a.m.
4 New Record Guide
9 Home Shopping Overnight
11 USA Tonight

2:30 a.m.
4 Life's Most Embarrassing Moments
5 Movie: Alien Warrior (1985).
11 Runaway With the Rich and Famous
H Movie: Hardbodies

2:40 a.m.
13 Movie: Hold Back the Dawn (1941). Olivia de Havilland.
M Movie: Return to Salem's Lot

3:00 a.m.
2 Movie: Sybil
4 Hardcastle & McCormick
11 Tales From the Darkside

3:10 a.m.
S Movie: Project X

3:30 a.m.
7 Movie: Man of the West
11 Movie: Ride the High Country (1962). Randolph Scott, Dir. Sam Peckinpah's scenic western of two aging gunfighters.

4:00 a.m.
4 Movie: Dark Journey (1937).

4:05 a.m.
H Movie: The Believers

4:25 a.m.
M Movie: Vamp

4:40 a.m.
13 Movie: Winterset (1936).
5 I Love Lucy

5:00 a.m.
2 Movie: We Love You (1974). Patty Duke Astin, John Astin.
S Magical Trip Through Little Red's Head

5:09 a.m.
5 Popeye

5:30 a.m.
7 Guns of Will Sonnett
11 News

SUN., OCT. 23

6:00 a.m.
4 Fight Back
5 Gilligan's Island
7 Insight
9 Sustaining
11 News Magazine
13 Nature
21 Sesame Street
H Movie: Transylvania 6-5000
M Movie: The Cardinal
S Witch's Sister

6:30 a.m.
2 Community
4 Marvel Action Universe
5 Oral Roberts
7 Christopher Close-up

9 It's Your Business
11 Christopher Close-up

7:00 a.m.
2 Young Universe
5 Hour of Power
7 Christian Lifestyle Magazine
9 Point of View
11 Larry Jones
13 Sesame Street
21 Wonderworks

7:30 a.m.
2 Way to Go
7 This Is the Life
9 Sunday Mass
11 World Tomorrow
H Tales of Little Women
S Velveteen Rabbit

8:00 a.m.
2 For Our Times
4 Visions
5 Sunday Mass
7 Tempo
9 Porky and Bugs
11 Tom and Jerry
13 Mister Rogers
21 Sesame Street
31 Italian programming (concludes at 2)
H The Adventures of Tom Sawyer
S Movie: In Search of a Golden Sky

8:30 a.m.
2 Community
4 Positively Black
5 Dennis the Menace
7 Health Show
11 Little Rascals
13 Mister Rogers
H Movie: Innerspace

9:00 a.m.
2 News
4 Sunday Today
5 Denver the Dinosaur
7 Movie: Halloween With the Adams Family
9 The Jetsons
11 Transformers
13 Sesame Street
21 Ramona
M Movie: The World's Greatest Lover

9:30 a.m.
5 D.J. Kat
9 Bugs and Friends
11 Teenage Mutant Ninja Turtles
21 Reading Rainbow

10:00 a.m.
5 Steampipe Alley
11 Fantasy Island
13 Reading Rainbow
21 Tony Brown's Journal
S Movie: Making Mr. Right

10:30 a.m.
2 Face the Nation
4 Meet the Press
5 Wonderful World of Disney
11 Love Boat
13 Ramona
21 Inside Albany
H Coming Attractions
M Movie: Dragnet

11:00 a.m.
2 Wall Street Journal
4 McLaughlin Group
7 Business World
9 Three Stooges
13 Wild America
21 Washington Week In Review
H Movie: Mussolini: The Decline and Fall of Il Duce (Part 2) (cc)

11:30 a.m.
2 Newsmakers
4 News Forum

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TELEVISION

5 Sunday Morning Home Show
7 David Brinkley
9 Three Stooges
11 At the Movies
13 Newton's Apple
21 Wall Street Week

NOON

2 This Is the NFL
5 WWF Wrestling Challenge
9 Movie: Mountain Family Robinson (1979). Robert Logan.
11 Movie: The Black Night
13 South Africa Now
21 Adam Smith
S Movie: Ryan's Daughter

12:30
2 NFL Today
4 NFL Live
7 News
13 Inside Albany
21 Wild America
H Atlantic Records 40th Anniversary: Part II
M Movie: Please Don't Eat the Daisies

1:00
2 Football: Giants vs. Atlanta
4 Football: Denver vs. Pittsburgh and Jets vs. Miami (this doubleheader concludes at approx. 7)
5 Movie: Barbarella (1968). Jane Fonda.
7 Like It Is
13 Inside Washington
21 Nature

1:30
13 Washington Week in Review
H The Worst Witch

2:00
7 Movie: Deadly Eyes
9 Movie: In Love With an Older Woman (1982). John Ritter.
11 Movie: Audrey Rose (1977). Marsha Mason, John Beck.
13 America's Political Parties: Democrats
21 American Experience
31 In Search Of: The Trojan War

2:30
M Movie: The Man Who Never Was

2:45
H Three Amigos!

3:00
5 Movie: Condorman (1981). Michael Crawford, Oliver Reed.
13 America's Political Parties: Republicans
21 The Collectors
31 Polish Sunday

3:30
21 Madeleine Cooks
S Movie: Greystroke: The Legend of Tarzan, Lord of the Apes

4:00
2 NFL Post-Game Show
7 Movie: Terror Train. Jamie Lee Curtis, Ben Johnson.
9 My Secret Identity
11 Movie: Burnt Offerings (1976). Karen Black, Oliver Reed.
13 American Experience
21 Great Chefs of the West
31 Polish TV Network

4:30
2 Movie: See the Man Run (1971). Robert Culp.
9 Out of This World
21 Frugal Gourmet
H Movie: Transylvania 6-5000
M Movie: The Shadow Riders

5:00
5 Movie: Columbo: Make Me a Perfect Murder
9 Knight Rider
13 The Mind
21 Nova
31 Direct Line: Israel/USA

6:00
2 7 News
9 A Team
11 Movie: Don't Go to Sleep (1982). Dennis Weaver.
13 Power of Choice: "Acting on Your Values." Ten-part series in which comedian and youth counselor Michael Pritchard talks to teens about their problems and helps them make choices and think of solutions.
21 Adventure: "On Angel's Wings"
31 Korean Programming (concludes at 8 p.m.)
H Movie: Innerspace
S Movie: Making Mr. Right

6:15
M Movie: Women of San Quentin

6:30
2 7 News
13 C.E. News Magazine. Reporters aged eight through fourteen investigate stories of national and international interest.

7:00
2 60 Minutes
4 Magical World of Disney
5 21 Jump Street
7 Incredible Sunday
9 A-Plus for Kids: Children of Children
13 Discover: The World of Science. A look at a human-powered helicopter, new scientific methods of catching criminals, and strange creatures that live in the ocean.
21 Louisiana Cookin'

7:30
2 Crazy for Food

8:00
2 Murder, She Wrote
4 Baseball: World Series—Game 7
5 America's Most Wanted
7 Mission Impossible
9 Children of Children Studio Audience Participation
11 National Geographic on Assignment
13 Nature: "A Season in the Sun." A look at survival techniques East Africans must apply during the dry season. Hosted by George Page.
21 This Old House
31 Blake's Seven
H Movie: The Big Town
M Movie: Dragnet
N Movie: Made in Heaven

S Movie: Outrageous Fortune

8:30
5 Married...With Children
21 Hometown

9:00
2 Movie: Jack the Ripper (Part II) (See John Leonard's review in this issue.)
4 Movie: Dance Till Dawn (if Game 7 is not necessary)
5 It's Garry Shandling's Show
7 Movie: North and South (Part V)
9 Untouchables
11 Lifestyles of the Rich and Famous
13 Masterpiece Theatre: A Perfect Spy
21 Nature
31 Window on World TV III. Award-winning series of international television.

9:30
S Tracey Ullman Show

10:00
5 Duet
9 11 News
13 Channel Crossings: The Silent Twins. The sad and strange story of June and Jennifer Gibbons, identical twins, who shared a mysterious speechless pact that led to their arrest for arson.
21 Mystery! Cause Célèbre
31 Inside Family Ties: Behind the Scenes of a Hit
H First & Ten: The Bulls Means Business
M Les Paul: He Changed the Music
N Movie: Hands Across the Table
S Movie: Nighthawks

10:30
5 Current Affair Extra
9 D.C. Follies
11 Triple Threat
31 An Acquired Taste
H Lip Service

11:00
2 4 5 News
9 Barney Miller
11 Cheers
21 Casebook of Sherlock Holmes
31 Korean Programming
M Movie: The Lost Boys

11:30
2 News
5 Sports Extra
7 News
9 Baretta
11 The Honeymooners
13 Metropolitan Opera Presents: "Il Trovatore." Luciano Pavarotti and Eva Marton star in Verdi's passionate drama.

11:40
H Movie: An Officer and a Gentleman

11:45
2 7 Sports
S Movie: Bullies

MIDNIGHT

2 USA Today
4 Sports Machine
5 Kojak
7 Siskel & Ebert & the Movies
11 Star Trek
21 Masterpiece Theatre: By the Sword Divided

N Movie: Big Deal on Madonna Street

12:30 a.m.
4 Michelob Presents...Sunday Night. A blend of music, comedy, animation, and memorabilia. Co-hosted by David Sanborn and Jools Holland.
7 Entertainment This Week
9 Dallas
21 Off-Hollywood

12:40 a.m.
M Movie: Busted Up

1:00 a.m.
2 Wipeout
5 Naked City
11 Odd Couple

1:25 a.m.
S Movie: Black Venus

1:30 a.m.
2 Wipeout
4 Spectacular World of Guinness Records
7 Movie: The Terror
9 Sustaining
11 News

1:50 a.m.
H Movie: The Kids in the Hall (cc)

2:00 a.m.
2 Nightwatch
4 Grandstand
5 Can You Be Thinner?
9 Home Shopping Overnight
11 At the Movies

2:15 a.m.
11 Movie: Rhapsody (1954). Elizabeth Taylor, Vittorio Gassman.
M Movie: The Ballad of Cable Hogue

2:30 a.m.
4 Bob Uecker's Sport Show
5 Health and Tennis
13 On Tour: The New York City Opera

2:50 a.m.
H Movie: Dead of Winter

3:00 a.m.
4 Visions
5 Keys to Success

3:10 a.m.
S Movie: Greystroke: The Legend of Tarzan, Lord of the Apes

3:30 a.m.
4 First Estate
7 Movie: Portrait of a Rebel

4:00 a.m.
5 East Side Kids

4:20 a.m.
M Movie: An Unmarried Woman

4:30 a.m.
11 Alice

4:35 a.m.
H Movie: The Big Town

5:00 a.m.
4 Gidget
11 Rhoda
13 The Business File

5:45 a.m.
S Boys and Girls

5:30 a.m.
4 Body by Jake
7 Morning Stretch
11 News



TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. Special rates effective with the January 4, 1988 issue: \$27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$400 per inch, one-time insertion. Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Margaret Russo for information and billing procedures. All ads accepted at the discretion of the publisher. Write Town And Country Properties Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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Pelham Pelham Manor
HOUSE HUNTER CABLE TV SPECIAL
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Sun in Mahattan CH-J at 11:30 am
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HOUSE Orange County

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25 acres of rolling countryside w/open fields & lush green forest. Renowned trout stream w/swimming hole runs through property. Circa 1800's farmhouse, lovingly maintained in its original style, has LR, DR, Kit, 4 BRs & 2 bths. Three story barn & out building in excellent condition. An investment in country living for \$179,000.

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2.5 Ac 350 ft of oceanfront \$29,500
68 Ac ocean island w/cabin \$165,000
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Sell Your House In NEW YORK MAGAZINE's Town And Country Properties

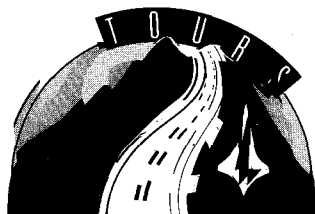
Let us help you show off your special property. We offer a rate of \$27 per line (2 line minimum). Special 1/6th of a page blocks are also available at \$1210 each, with or without photos. No additional cost for typesetting or camera work.

Call Margaret Russo at
212-971-3155

Deadline Tuesdays at 5PM for the following Monday.

TRAVEL

New York Travel is a weekly feature. Special rates effective with January 4, 1988 issue: \$27.00 per line, one-time ad; \$26.50 per line, four-time ad; \$25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$400 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. Contact Jonathan Karron for billing procedures and advertising information. All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Bermuda: March 1-5—Rt air. 4 nites Sonesta Beach Hotel, bkfst/dinner, 2 day admission to "Woman's '89 Expo" \$619 pp/dbl. Special Excursions 201-347-8511

Cruise: Carnival's holiday. 1/21-28 \$1195. **Mexico:** Puerto Vallarta trip. 2/16-23 \$893. Quality Travel. 201-691-1313, ask for Del.

Fun-Culture!—Walking Tour Upper West Side, Sun. Oct 30. Join in Japanese Tea Ceremony Wed. Nov. 9. Call 212-734-8224

Hudson River Wine Tours—3 wineries, lunch and tastings. Call 212-228-WINE

Lake Tahoe Ski Tour—Jan 20-29. \$825/pp/dbl. Air, hotel, 5-day lift ticket. 718-465-8511/516-295-5108/203-655-1737

Orlando's Best—Disney/Epcot/Seaworld/Busch Gardens. Rt air, 7 nites hotel, bkfst daily, 2 special dinners, 7 days car rental. April 16-23, \$799 pp/dbl. \$549 child. Special Excursions 201-347-8511

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New York Magazine's
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Issue Date: Nov. 7
On Sale: Oct. 31
Deadline: Oct. 25 at 4 p.m.
To advertise, call 212-971-3155

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Thru 12/17/88
7 Day Caribbean Cruises from Miami
\$695* - \$945^ incl. air

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*gd. (800) 223-6490 *dbl.

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Westhampton Wkly Rent Lg Contemp—Tennis, fplc, jacuzzi. 5BR. 212-308-5885

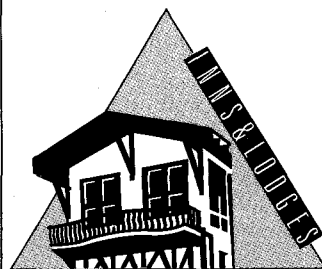
Winter Weekends East Hampton—1810 farmhouse, private bath plus breakfast. \$550/month. \$3000/season. Blakes B & B. 516-324-1815 or 212-431-3143 after 6 pm.

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800-441-0177

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OVERSEAS CONNECTION—Alps ski chalet & apt. rentals. France, Switz, Italy. Courchevel, Gstaad, etc. Video catalog of chalets & apts. avail. 800-542-4007

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VILLA/CONDO/APTS The Islands

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OVERSEAS CONNECTION—Superb Villa rentals: St. Thomas, St. John, St. Maarten, Jamaica, Captiva & many more. Staff, pool, all amenities. 800-542-4007.

Anguilla. Lovely Hilltop 1BR—Villa, furn, nr beaut beaches. Rubenstein, POB 1948, Brattleboro, VT 05301. 802-257-7436

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Ski Advertisers—Call New York Magazine's ski travel section. 212-971-3155.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. Rates effective with the January 4, 1988 issue: \$40.00 per line, one-time ad; \$35.00 per line, four consecutive ads; \$30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$425 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Health And Fitness Section, Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W.57th St. 212-757-6585.

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Will Remove, Safely and Gently, All Skin Eruptions, Whiteheads, Blackheads, Bumps, Pimples. Will Restore Moisture to Dry Skin. Top NY Facialist, Dorit Baxter, As Featured in Elle, Vogue, Glamour, Cosmopolitan, NY Times. Free Consultation. 133 E. 58th St. 212-371-4542

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Continued from previous page.

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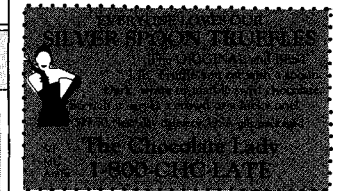
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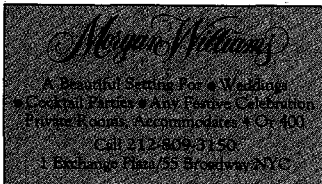
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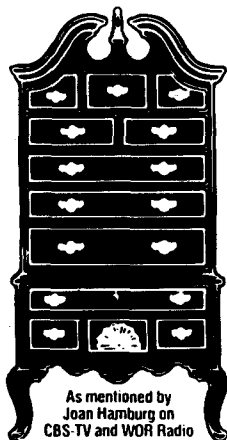
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Strictly Personals is a weekly feature. Cost is \$28.00 per line, 2-line minimum. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add \$15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of \$50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:



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New York, New York 10163

Sincere, Fun-Loving Prince Charming—Very affectionate, good-looking, exciting corporate president, 30's, tender, Jewish, in, 5'10", fit, affluent. Seeks classy, caring, beautiful lady, 34 or less, to savor love, laughter, marriage. Nonsmoker/pix definitely a must for reply. NYM Y251

Match Made In Heaven—A nice, friendly, LI Jewish father, 49, loved by family, friends, educated, cultured, artistic, financially okay, great athlete, happy in his own skin and sweats but looks great in a tux. Wishes to find a true romantic, beautiful younger lady who is also searching for that heavenly match. A recent photo is helpful. NYM N242

Black Female—30, model type, computer consultant, wants smart, exciting, romantic male. Note/photo/phone. NYM C597

Successful TV Producer/Director—41, male, attractive, happy, fun to be with, sensitive man who would enjoy long usual weekends in the country with you. You're 24-34, attractive, slim, interesting, happily, smart, sexy woman willing to take a chance and explore new feelings together, for the future. Note/phone and photo a must. NYM D174

Communication, Honesty, Friendship—Offered by a handsome, healthy male, 40, 6'0", 165 lbs, with a home in New Jersey, vibrant and successful business in New York. I am a non-custodial parent of three (ages 10, 15, 18). I'm searching for a caring, bright, equally attractive female, 34-42, to share the finer and simpler things. I enjoy broom and social dancing, skiing, fishing, soaking in my hot tub or a lazy day at the beach. Nonsmoker. Don't just take this ad, take a chance - send a short note/photo/phone to me. NYM Y258

Black Beauty, Christian—30, has A-Z, sing "M" word. Photo. NYM Y257

Happy, Lovable, Long-Legged Lady—Is smart, brainy, a little bit zany. Seeks fun, sweet guy for marriage, 45-60. Note or home phone. NYM Y264

Baseball Fan (Female)—Looking to meet intelligent, honest, independent-minded, nice guy. I'm very pretty, educated, successful, 36, Jewish. And if you don't like baseball - who cares! I've got a big heart, great legs and when the going gets tough, I'm a team player. NYM N245

Only Woman Of Letters—41, Jewish, she's happy, successful man, 40-50, who enjoys the arts and travel, for good times, and talk, whatever follows. NYM C671

Jewish Holistic Doctor—5'10", 180, physically fit lbs. If you're an attractive, nonsmoking woman, 23-34, loves hugs, enjoys feeling special, loves to share your innermost feelings, and has an unconventional side, then I am your mirror image in a male's body. Photo/note/phone. NYM C689

Highly Successful—Very attractive, recently divorced, 47, Jewish male, seeking woman, 33-39, bright, attractive, athletic, multidimensional, warm, romantic, sincere, affectionate, to be special friend and lover and share all that life is supposed to be about. Note and photo are essential. NYM D169

Earthy, Pretty, Slender Woman—Of abundant hue and voltage, seeks to nourish, talk, listen to quiet, serious, old-fashioned male, 50 plus, articulate, active, accomplished, with rhythm in his soul, for a consistent, lasting sharing of worlds. Relishing intimacy, privacy, he yearns to "put up his feet" and relax. He...will be my music. NYM C672

Ad Agency President—Handsome, romantic, sensitive, artistic, very successful, trim, 44 - seeks sweet, lovely, educated, blue-eyed Italian woman, 24-36, to live happily ever after. Photo. NYM T454

Man Full Of Soul—It will be my duty to serve you with love, patience and all you desire, knowing that it feels best when you're compelled to give straight from the heart. If you're the one who's beautiful in body, mind and spirit, who is steady and of the highest integrity in this most difficult world - if you love nature and the simple things in life, if you are sensitive, loving, kind and seeking to fill your highest goals and potentials, then you should read on. I am 37, financially set, and pursuing new goals for myself and mankind. I'm attractive, 6', 170 lbs, brown hair, brown eyes, swimmer's physique. I have a passion for life though I am at peace with simplicity and humility. I love the beaches, mountains and being in nature. Send note, phone and recent picture for reply so we can continue this communication. Thank you. NYM F013

Where's My Guy?—Sensitive, attractive, fun-loving, successful male, 35-50, who is interested in exploring the possibility of a committed relationship with a very attractive, adventurous, professional Renaissance woman. Substance abusers do not apply. Picture a must. NYM S038

Are You Still Looking?—And you haven't yet found that beautiful, educated, successful, slim, athletic, loving woman to share your life? Well, I do exist. I am an incredibly young 40, divorced, with two terrific kids and receptive to the idea of another. If you are an educated, successful, handsome, athletic, tall, loving man, 30-50, then this is your chance to find what so far has eluded you. No smokers. Photo/photo/note, please. NYM Y228

Real Nice Guy—Sincere, attractive, 40's businessman, 5'7", seeks very attractive, caring and aware woman, 30-40, to share it all. Phone/note/photo. NYM C592

Les Jours De Mai—Successful attorney, 41, who experienced Paris spring of '68, seeks French woman, 22-40, to see Rohmer films with, eat at Le Bernardin, compare cultures. NYM C619

Tall Beauty Sought—I'm a handsome, prosperous gentleman of 42 who wants to meet a tall, statuesque and visibly curvaceous woman in her 30's. I'm a hard-working, honest, award-winning producer of film. I love the ocean, the Orient, team sports and politics. I'm marriage-minded, love children and am on a very successful path. If you're smart, successful and sensitive, like what I love, can teach me to love more and are ready to make a commitment, please contact me. Send note with photo. NYM N231

Successful Businessman—51, semi-retired and divorced, wants to meet woman who is seeking a life centered on peace of mind, inner contentment and love. Children a plus. Photo. NYM D164

Attractive, Successful Lawyer—37, seeks to share a special closeness and some of life's pleasant moments with a woman, 24-33. She should be slim, affectionate, witty and genuine. Photo a must. NYM C625

Upbeat And Imaginative—28, male, works in the arts, dislikes pretentiousness, loves contrasts, risks, travel and the movies. Seeks (25-35) woman who's sincere, communicative and a touch crazy. NYM Y249

Cute, Clever And Cuddly—Successful female financial consultant, 32, slim, Jewish, great-looking with big brown eyes that are looking for you - an attractive, sharp, self-assured and very successful, 32-40-year-old male looking to share snuggles, sizzle, the serious and the silly. Phone/note and photo necessary. NYM C647

Passionate, Classic Beauty—Would adore sharing romantic dinners at home, nights at the opera, flea markets in London and antiquing with an emotionally and equally financially secure man, 45-60. Photo/note and phone number. NYM Y261

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PERSONALS YOU TALK TO

Wanted - Dead Or Alive—Vivacious, good-looking woman who has a zest for life, good sense of humor - shoots from the hip, not afraid to meet at high noon or walk into the sunset. Reward: successful attorney - company president, 47 years old, 6', 180 lbs, good-looking, divorced, lives in Manhattan, tennis player, skier (owns ski house in Vermont). Interested in theater, music - dancing comes naturally. Square-shooter who is dangerous and always armed with charm and consideration. Maybe we can hitch our horses up. Photo/phone/note. NYM C595

Millionaire—40, 5'9", seeks Italian lady, 25-30, model type, for a romantic relationship. Photo/phone. NYM Y215

Ready To Try Again?—Female film journalist, 38, petite, attractive, spirited and funny. Seeks bright, sincere 40's male who's liberal, still somewhat idealistic, intellectually curious and interested in a solid relationship with lots of pillow talk. Religion unimportant; humor essential. Are you out there? NYM Y250

Attractive Man—48, seeks rare Christian lady. Photo, please. NYM Y213

Blond Southern Belle Wasp—5'6", slim, 38, former model, would like to meet powerful, successful man, interested in romance. Photo/phone. NYM N240

Low Standards—Seeks shallow, vacuous, unexceptional woman, without any goal or purpose in life to discuss Keats, Shelley and Fitzgerald. Am a handsome, well-bred, charming CPA/MBA, 37, who's endlessly searching for someone with a good sense of humor. Note/photo. NYM C648

Expert Dad—Wall Street top exec, 40's, recently divorced. Amateur musician, outdoorsy. 6'2, 175, blond. Love home life, family song fests, adventurous vacations and a warm touch. If you are a pretty, slender, single mom, 37 or under, with a sunny disposition, please send photo and phone. NYM C649

How To Meet A Rugged, Tall—Attractive, nonsmoking, financially secure entrepreneur who lives an hour north of NYC on horse farm, circa 1722. First: You are extremely elegant, very attractive, intelligent lady between 40-50. Second: You are warm, giving, affectionate and still believe in old-fashioned values. Third: You enjoy theater, travel, antiques and dining out. Fourth: Would be of great help if you liked horses and country living. Fifth: To arrange a meeting, send your phone number/photo/bio to: NYM Y252

A Rare Blend—Very pretty, slim, sweet, spicy, witty, kind, city/country, professional. You're over 40, blend - success/passion/compassion. Time for fall foliage, pancakes, cozy fireplace, love. NYM C650

Prominent Wall Street Analyst—43, tall, handsome, divorced, sophisticated, caring, world-traveled lecturer, media star, home in Hamptons. Seeks quality female for future together. Photo. NYM F017

Design A Romance—With vivacious, attractive interior designer, kind and caring, 50ish lady. Seeking slightly younger gentleman to share fun and life. Nonsmoker. Note/photo. NYM Y226

I Dream Of Sharing Beauty—Of nature, music, art, animals - with kind, sexy male soul mate, 36-48. Pretty environmentalist brunette - Wasp, 40, nonsmoker. Seeks commitment with good balance of intimacy - solitude, for desired life-long. No one-nighters, womanizers, or other non-committers. Healthy heterosexual only. Photo appreciated. NYM N237

Tall, Handsome, Confident CEO—43, seeks successful professional/career, blond goddess, 30-35, very thin, tall, without kids, drugs, smoking or therapist. Preferably unspoiled non-New Yorker. Photo absolutely required. NYM Y186

Stunning Black Female CPM—5'5", 120 lbs, seeks successful, muscular male exec, 28-38 for serious relationship. Send photo and business card. NYM Y219

Mets - Music - Movies—Very pretty, slim, successful Jewish female, 41, looking to share these and other passions with quietly funny Jewish attorney, doctor or Wall Street businessman. Note/photo/phone. NYM F018

Greek-American Princess—Seeks prince of Greek background who doesn't have to be rich. Preferably very tall and sincere with a good sense of humor. Smoker welcome. Note/recent photo appreciated. NYM Y217

Rare Find—Fun, sexy, divorced, 49, grown children, successful arts career. Seeks a girlfriend who's highly successful, is a little wild, loves to play, is well therapied, enjoys big hugs, is sensitive, honest and not afraid of a very intimate relationship and on occasion would cook a great vegetarian meal. POB 1850, Canal Street Station, NY, NY 10012.

Spock Seeks Mate—Spock is 30, Jewish professional, 5'1", 110 lbs, and enjoys theater, dining, travel, conversation and science fiction. Photo/photo. NYM S039

Very Pretty Woman—Psychotherapist, 45, enjoys singing, dancing, reading and learning new ideas and activities. Seeks intelligent, attractive, interesting man. Photo/phone. NYM Y259

Hopeless Romantic Man—23, witty, successful, handsome, Jewish, works in movies. Seeks smart, sexy, caring woman, 21-25, who has zest and wants the finer things. Photo/note/photo. NYM Y211

A Cut Above—Petite, vivacious, attractive and sensual Jewish female seeks sincere, wise man, 50-60, who likes himself, appreciates quality fun and can return TLC for mutual enrichment. Photo. NYM C605

Cuban-American Single White Female—42, 5'7", physician, warm, bright, fun-loving, not too slim but attractive. Seeking relationship with a tall, intelligent, white nonsmoker, 39-47, who may be Jewish. Photo and note, please. NYM S035

Money-Back Guaranty—If not pleased with this North NJ class item. Super-bright, 42 year-old, 5'4", slim, feminine beauty. Reply if securely male, warm, 40 plus, tall, emotionally stable. Like the arts, photography? Trust me! There are guaranties in life other than death and taxes. Note/home phone. Photo? NYM N239

Spirited Woman Psychotherapist—Beauty and brains, seeks down-to-earth professional, 28-38, for laughter, friendship, more. If you like to dine out and Chinese in, reply with photo. NYM Y254

Turning Heads Continually—But need much more. Sophisticated, tall, slim, intelligent, blond, former dancer, artist/professional, who's warm and lively, with a sense of humor, concerned for others and passion for whatever is important, young 40, seeks an exceptional, first class, successful man who loves to dance, dine, go to the theater and travel and is available for commitment to marriage and family. Photo/bio, please. NYM C664

White, Jewish, Successful Male—39 years old, possesses an MBA and an MS, never married, 5'11", 175 lbs. Looking for white, Jewish single woman, no children - must be pretty, intelligent, warm and communicative. I am looking for friendship, love and marriage. Please send photo and telephone number. NYM L415

Wanted: Sane, Single, Successful—Male, 38-50, desired by professional female. Note/photo/phone. NYM C656

Stylish Entrepreneur—31, Jewish, handsome, athletic, romantic, great sense of humor. Seeks cute, intelligent female counterpart, for fun times and maybe more. Note/photo/phone. NYM C667

Adventurous, Romantic Man—Interested in kayaking, tennis, skiing (Alpine, x-country, back country), movies, etc. - living life to fullest, needs lady to laugh and share my imperfect but fun attempts to excel at the above activities. Well-educated, successful doer and risk-taker, a Republican activist, 38 years young. Seeks outgoing, energetic, independent, self-assured, open-minded, family-oriented, attractive woman in her 30's, for healthy, growing, permanent relationship. Kids okay. No drugs. Photo exchange preferred. NYM C655

Successful MD—40, handsome, sophisticated, European, seeking beautiful woman, to 32, capable of loving. Photo a must. NYM C579

I Challenge You—I'm a Burt Reynolds look-alike. I'm a 37-year-old Wasp, successful, international marketing exec, 5'10", muscular build, career-minded, spontaneous, funny, sensitive, warm yet very shy. I wish to meet a captivatingly pretty, shapely, warm, sensitive woman, 25-38, either white or Oriental. Am I seeking the impossible? Can you meet this challenge? Photo/note/photo a must for reply. I will exchange same. NYM Y255

Like Fine Italian Wine, 1960 Vintage—Very pretty, petite, slender female, seeks established, handsome Italian gentleman, 29-35, for meaningful relationship. Note/photo/photo a must. NYM Y256

Are You Ready—For a long-term, honest and sincere relationship? NYC businessman, 41, nonsmoker, involved father, wishes to share his life and interests which include sports, travel, culture, intelligent conversation and candlelight dinners. If you're a self-sufficient, professional woman who values sensitivity and emotional support, tell me all about the real you. Photo appreciated. NYM C659

Fascinating, Unpretentious, Black—Woman, 36, 5'2", seeks special friendship of intellectually wealthy, astute and healthy male. Recent photo and personal bio. NYM C660

A Poet, A Playwright, With Passion—Compassion, spirit, intelligence, sensitivity, a materially successful award winner in one creative field, en route to success in another. I'm a 33-year-old Jewish male, handsome, with blue-green eyes, athletic, affectionate, with love of great theater, music, books - a restaurant enthusiast, a wine collector, drawn to elegance, to art, to world travel, to beautiful clothing, yet most comfortable in jeans, being languorous with someone I love, walking in the woods, cooking up a storm, painting, playing music. Above all, I adore children, animals. A true family man at heart. I seek a woman of natural beauty - slender, graceful, sensitive, compassionate, intelligent - a creator, a connoisseur, a lioness with whom to lay in the grass, with whom to stalk the jungles. Letter, photo. NYM Y216

Bright, Pretty Lady—Tall and slender, in good shape, Protestant background, Ivy-educated, would love to meet intelligent, nice guy in his 50's, for movies, restaurants, theater, sports, quiet times and all life has to offer. Note/photo.

Enjoy With Me—Very active, 51 years young, Irish-Italian city administrator. Runner, sailboat racer, concertgoer, dancer - mellowing to soft yet strong. Would appreciate a good-looking, intelligent, nonsmoking, slim woman. Object: long-term partnership. Note/photo/phone please. NYM Y260

Handsome Health Professional—29, 6', athletic, warm, fun-loving - seeks a bright, beautiful, slim woman, 18-30, for friendship and romance. Photo/note/photo. NYM N241

Pretty Blond—Former model, late 30's, seeks exclusive, loving relationship with good-looking, sincere-minded, professional gentleman, 40-55. Photo, please. POB 1267, Rockefeller Center Station, NYC 10185.

Fall Special!—Me. Successful, good-looking Jewish male, 50's. Seeks warm, attractive, dynamic woman. Photo, please. NYM Y214

Missing Something?—Me too... Easygoing, sensitive Jewish professional, 38, 5'10", 150, athletic, attractive and humorous. Seeking special someone: very pretty, thin, down-to-earth and sweet (28-36). I'd like the chance to make you smile. Photo very helpful. NY.(CT?) NYM S043

Warm, Loving, Together—And very pretty woman, seeking male counterpart, 50-63, who is secure in himself, enjoys life's pleasures, can laugh easily and wants a best friend. Note and photo. NYM C669

Life Is Meant To Be Shared—38-year-old, attractive, warm, professional, nonpracticing Jewish woman, enjoys movies, classical music, kittens and Tai Chi. Seeks affectionate and caring, professional man, 35-49, equally financially stable and ready for commitment. Photo a plus. NYM C594

Handsome, Jewish Professional—30, 6'2", seeks attractive, tall, shapely, single Jewish female, 24-30. Photo/phone. NYM C665

Single White Male—34, handsome, successful, very loving and fun to be with, seeking attractive female with open heart and mind, to share good times. Photo/phone. NYM C666

Great-Looking, Loving Female—Terrific figure, petite nonsmoker. I love tennis, music, theater, cycling, movies, reading, more! Are you my active, uncomplicated, romantic male match, 48-62? Photo/phone/note. NYM Y229

Radiant, Classy, Trim—Leggy woman, 5'7", very attractive, 40, seeks arts-loving, 40's Jewish man. Photo vital. NYM Y241

Fun-Loving, Bisexual, Attractive—Woman - seeks same in intelligent lady. Photo/photo, please. NYM S042

Playing For Keeps—Literate, funny, quick, tall, trim, Jewish, nonsmoking, mid 50's man - loves tennis, skiing, jazz and classical music - seeks harmonious woman. Westchester/CT/Manhattan preferred. Note/photo, please. NYM Y243

Attractive—Woman - witty, successful, black, mid 40's, seeks sophisticated, successful, caring and ambitious male who is energetic, world traveler, 30's-early 50's. Interest in real estate, the arts and laughter a plus. NYM C623

Renaissance Blond, Art And Science—PhD candidate, blue eyes, beautiful, Jewish, warm, fun-loving. Seeks kind, intelligent, successful, straightforward man for commitment, 40 and over. NYM Y244

Nice Jewish Guy—36, attorney, 5'8", warm, handsome, good sense of humor. Seeks slim, pretty Jewish gal, 30-35, for loving relationship leading to marriage and family. Photo please. NYM S040

Funny, Pretty, Playful—Very smart Jewish physician, 36, loves adventure and sings off-key. Seeks kind, original kind of guy. Preferably Jewish, 36-49. NYM S041

Sweet, Funny Jewish Guy—35, looking for his special lady. I love the country, foreign films and The Honeymooners. Note/photo/phone. NYM C670

Lover Of Life—Seeks male counterpart. Be energetic, educated, enjoy travel, 55-65, physically fit, sense of humor, play tennis or golf, share fun with slim, intelligent, attractive lady teacher. NYM Y245

Thinking Man's Blond—Warm, witty beauty with depth, zest, seeks dynamic, cultured, accomplished, marriageable Manhattanite, Jewish, 50's. NYM C685

My Face And Body Match My Soul—My life style coincides with my success and spirit. I am 51, tall, elegant yet earthy. I'm looking for the man who matches me: tall, handsome, sensitive, very successful, sincere, affectionate and lives life to the fullest. If we match - let's ignite together. Photo/phone and letter. NYM Y265

Relish Haute Cuisine?—Adore the theater arts? I ain't the one! 38-year-old, highly successful, single Jewish male, MD, 5'2", average looks, quite athletic, nice guy syndrome - seeks compassionate, very petite, thin, single Jewish female counterpart. Note/photo/phone a must. NYM Y246

If You Hate—Answering an ad as much as I hate putting one in, read on. I am a petite, slim, warm, attractive, successful female professional. Interested in people, ideas and fun. Seeking male counterpart, 50 plus, for a relationship based on companionship, friendship, romance and mutuality. Note. NYM C673

CT Professional—Radio broadcaster/news reporter/talk show hostess and real estate entrepreneur, divorced, white female, 44, attractive, bright, fun, adventurous. Looking for long-term companionship and possible relationship with sincere gentleman. Will exchange photo and bio with all responses. You won't be disappointed. NYM C684

Adorable, Athletic, Cerebral—Lady who is gentle and caring, is searching for an energetic counterpart, 40's-50's, to share thoughts and dreams "and courts and greens". Bio/photo/phone. NYM Y222

Beautiful, Bright, Blond—Green-eyed widow, 45, 5'7", 115, charming, educated professional - seeks attractive, tall, intelligent, successful, self-assured, huggable male, 44-55, for romantic dinners, good conversation, tennis and sharing of love, life and warmth. If you wish to add joy and sparkle to your life, please reply. Photo helpful. NYM Y247

Strong But Soft—Self-assured but sensitive - seeking man with rare blend. This successful professional, 43, with cute face, curvy body and keen mind, wants to combine personal growth, kids, careers and continual pleasure with a man who is open to all the rewards of a challenging, exciting relationship. NYM C675

Fun-Loving, Bright—Very pretty, thin, 5'4", Jewish female seeks good-looking, male, 30's, who loves to laugh, not afraid of sharing, can be silly as well as sophisticated, still has dreams but lives in the real world. Photo/note/phone. NYM C674

Handsome, Romantic, Successful Male—33, blondish, blue eyes, 5'7", 160 lbs, looking for a beautiful, petite female. I'm not afraid of commitment. Photo a must. NYM Y267

Attractive, Intelligent—Divorced white female, 34-year-old mother of one child, seeking soul mate. Interested in photography, hiking, dancing, jazz concerts, pot-luck dinners with good friends and good conversation. Please be 35-45, attractive, Christian, over 5'9", weight in proportion to height. Send photo. NYM S046

Sensuous, Intelligent Guy—30, MD, looking for similar woman. Photo. NYM S045

MD, 35, Jewish—Athletic, 5'9", blue eyes, marriage-minded, sincere, seeks Jewish female, educated, serious, 24-34. NYM C681

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Attractive, Bright, Lively—Together, diverse, sincere and fit woman, 28, 5'8", enjoys exercise, the outdoors, learning, long talks, laughing, the opera/symphony. Looking for tall, handsome, successful male counterpart, 30-40, for lasting love. Nonsmoker only. Photo. NYM C676

Successful, Good-Looking Man—34, sincere, funny, creative and easygoing, seeks attractive, caring woman, 20's-30's, for possible romance and lasting relationship. Photo/phone. NYM C677

Downtown Romance—Good-looking male, TV exec, 37, intelligent, honest, off-beat, film/music fan. Desires pretty, NYC female for loving relationship. Photo/note/photo, please. NYM C679

Special Lady Wanted—Intelligent, sincere professional, NJ Jewish male, slim, 34, 5'11". Seeks down-to-earth, Jewish female to be best friend, wife and future mother. Photo appreciated. NYM Y266

Attractive White Female—35, social worker, playful humor, searching and sensitive, seeks perceptive, gentle, wry, compassionate man. Photo optional. NYM Y269

Attractive Female MD—Jewish, 33, sweet and easygoing - values intelligence and integrity most - photo and address exchange will make this easier - please send both. NYM Y268

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Very Pretty, Shapely Brunette—24, Italian, desires handsome, sincere professional man for lifemate. NYM Y270

Tall, Handsome, With Light Accent—28-year-old white male, grad student, financially secure, seeks an attractive older woman for friendship/relationship. I like the Mets, jazz, Soho and Chinese food. NYM D175

Good-Looking Professional Male—Who is sensitive, enjoys crisp autumn walks in the city, watching movies on VCR, seeking attractive female who is warm, sincere, 26-30 years, for friendship. Photo/phone. NYM C683

Very Pretty, Blue-Eyed Blond—Slim, professional woman, 5'7", Wasp, with traditional values and great smile. Seeks male counterpart with smarts and humor, 35-45. Include photo. NYM S047

Attractive, Vivacious, Successful—Fun-loving professional in her 40's, seeks intelligent, professional man, 45-55. Must send photo/phone/handwritten bio. NYM S048

Extremely Successful, Attractive—Sophisticated woman, mid 50's, seeks extremely successful, secure, outgoing, energetic, strong and sensitive gentleman for a romantic relationship. Must send phone, photo and handwritten bio. NYM S049

Wall Street Millionaire—39, good-looking, athletic, very sophisticated, hopes to meet pretty, slender, classy lady under 35. Photo please. NYM C686

Healthy, Wealthy And Wise—Jewish male DDS, 30, NYC, 6', model looks and build, seeks scintillating Jewish female counterpart. Please enclose photo with letter. NYM Y273

Harvard-Educated—Jewish college professor, in 30's with good sense of humor, reasonable looks and athletic mind, seeks an attractive, intellectual woman for a long-term relationship. NYM N246

Wonderful, Sensuous Blond—Great-looking, 35, slim, bright, sophisticated, Jewish, diverse interests. Seeks high-caliber man, 30's-40's, romantic, fine sense of humor, intelligent, secure, nonsmoker—who appreciates an exceptional woman. Note/phone/photo, please. NYM C598

I'd Be The Ultimate Househusband—I'm 35, 6'2", have an utterly charming sense of humor. Cats, Gershwin and antiques are some interests. I seek a scintillating, sensuous, spirited woman, 5'7" plus, for long-term relationship. Race and religion irrelevant. POB 962, NYC 10040

Attractive Oriental Female Banker—36, looking for successful, clean, blond American man for serious relationship, 35-43. Photo/phone. NYM Y275

Lovely Writer/Musician—Slim, classical brunette, 39, financially independent, bi-national life style, seeks tall, worldly helmsman, 40's, who loves the ocean and appreciates Mozart to Dylan. NYM Y220

Sensitive, Sports-Active Executive—(In 50's, 5'8") seeks trim, athletic lady for sports, dinners and other activities. Lower CT or nearby. Note/photo/phone. NYM Y276

Become An Instant Winner!—If you're a warm, successful, attractive, multifaceted male, 38-53, with a zest for life and a sense of humor, just send phone/photo and a paragraph starting "My favorite...". The prize is your female counterpart: a 5'6", striking, leggy, artistic blond. NYM L668

Lover Of Life—Seeks lover for life. Successful, multifaceted, soulful, entrepreneur/professional man who has everything except the right woman, seeks that special gal, preferably under 35. Photo, please. NYM C690

He's Worth The Effort—Monet, string quartets, ABT, Bellafonte, Diana Ross and The Supremes, Ludlum, Sunday Times, Berkshires, fireplaces, haute cuisine, Papaya King. I'm a male, 47 and counting. Seeking warm, contemporary kindred spirit - she must above all, like herself. NYM Y277

Honestly Good-Looking Guy—Created my own very successful business, 47, 5'10", Jewish, good sense of humor, easy-going, playful, soft-spoken, honorable, still getting pleasure from simple things - seeks very attractive, trim, bright, warm, nonsmoking woman. Photo. NYM N230

Yours Forever—Jewish man, 40, refined, literate, yet rugged 5'10". Seeking poised, stylish, quietly pretty lady. NYC/Westchester. Bio/photo. NYM C691

Black Professional Female—28, tall and very attractive, seeks single black professional man, 30-42, for fun and companionship. My interests are museums and art galleries, movies, theater, sports and outdoor activities. Let's begin a great adventure! NYM N248

Female, Jewish MD—27, cute, petite, independent, creative, old-fashioned, Orange County, NY resident, looking for male traveling companion through life. NYM C603

Warm, Adorable Psychoanalyst—(Female) 34, seeks insightful man who, through his own therapy and/or experience, has attained self-awareness, self-esteem and the ability to laugh at this state of affairs. Photo/note. NYM C601

Female, Jewish Attorney—33, bright, Ivy, attractive, sophisticated yet offbeat, who loves spectator sports, tennis, reading, video, old/new movies, theater, travel, politics, animals, and has a collector's mentality and a romantic bent. Seeks nonsmoking mensch with similar background and interests, who is bright, sensitive, romantic, honorable, affluent, successful, and interested in marriage, kids, and happily-ever-aftering. Note/photo. NYM C661

Summer's Over—57", Jewish female professional, European type with NY sophisticated smarts - fashionable lady. Interested in Jewish male counterpart, 49-65. Are you he? NYM C610

Huggable—Tall, athletic, successful, Jewish professional man, 41, handsome, with good sense of humor. Seeks lady under 38, bright, supportive, warm and attractive who feels communication is necessary for a mature relationship and who enjoys good conversation, music, tennis, ballet, drives in the country, doing Saturday errands together and just hanging out. Photo/note/phone. NYM Y278

Successful Businessman—NY/south Florida with wonderful life style. Seeks intelligent, pretty, slim lady, to share music and art, boating and tennis. Nonsmoker. Seeking commitment with mature, exciting Jewish woman in her 50's. Bio/phone, recent photo please. NYM Y223

100 Percent Kosher—Handsome exec, 32, who is as uncomfortable with this process as you are, seeks stunning model, 25-30, who knows how to laugh and live life to the fullest. Honesty and real communication a plus. Photo a must. NYM Y221

GQ Type—Doctor, 31, tall, trim, together, fun, Ferrari-owner. Seeks 20's, lean, loving beauty to spoil rotten. Photo. NYM D167

Handsome, Athletic Phys Ed Teacher—32, single Jewish male, 5'10", 170 lbs, loves music, travel, seeks pretty, intelligent female, age 24-34, for lasting relationship. Photo a must. NYM C645

Santa Fe, New Mexico—Are you a cute, tall, slim, old-fashioned lady, who would prefer the good life in southern CT over NYC? Are you a lady with some adventure in her soul? Would you enjoy driving my jeep to the mountains of NM? 42, 6', 185, male professional photographer/entrepreneur seeks a lady with class and a little common sense, who loves animals. Note/photo. NYM Y248

Gentle, Kind, Caring—Intelligent, successful MD, 41, seeks similar woman, 30-35, who is also educated, elegant, sensuous and slim. No response without photo please. NYM Y224

I Want It All—Are you a man who enjoys dining and dancing, travel, theater or ballet as well as the Knicks and Giants? Do you play golf or tennis? If you are sensitive, caring and romantic, 48-60, please send note/photo/phone. NYM Y225

Warm Brunette Lady—30, Jewish, 5'6", slim. Seeks professional, sensitive man with warm eyes and smile, who likes to travel and seeks that special someone to build a beautiful life. Photo. NYM S037

Do You Come Here Often?—This is a first for this fun-loving, 31-year-old Jewish entrepreneur. I'm bright, caring, love Manhattan yet run away to the country frequently. Looking for an intelligent, attractive, fun-loving woman, 22-33, with a sense of humor. Let's share smiles, good times and possibly a future. Note/phone/photo. NYM C613

Fun-Loving, Energetic, Bright—New England woman, stuck in a NY nightmare! Looking to escape to Cape Cod beaches with a 30ish professional who is sensitive and looking for a commitment. Phone/phone. NYM D170

Gay Woman—Well-educated professional, attractive, kind - with varied intellectual and outdoor interests - seeks similar counterpart. NYM T441

Wanted—Sincere, kind Jewish male for perky professional, 35. Apply: NYM Y227

Warm, Bright Female—44, Protestant, quiet and friendly, seeks single, secure man for home life and interdependent relationship. NYM C494

Prince Charming Seeks Cinderella—Madison Avenue corporate president seeks companionship, travel, possible relationship. Photo/note/phone. NYM Y120

Small, Vivacious Blond—Fun-loving and outgoing, likes dancing, dining, good conversation, seeks intelligent man, 35-47, who can make me laugh. NYM N243

Male Skier Wanted—Do you find winter cold and boring? Let me melt your heart with my sunshine. Seeking male, 6', 185 lbs, over 35 years old, for friendship and ski adventures. I am a 5'6", piquant female with long dark hair. Note/photo NYM C616

Harvard MBA—33, 5'7", sincere, well-rounded, seeks classy Jewish female, 28-33 professional a must, with keen mind, witty, warm personality, confidence, who is interested in eventual serious relationship and family. NYM C678

Metro North Commuter—Investment banker, 38, Christian male, never married, new home, very athletic. Enjoys opera, ballet and the great outdoors, from New England to Central Park. Need professional female to share life, love and home. Photo, please. NYM C505

Ms. Robinson Seeks Younger Man—Passionate, pretty, young 48, great shape, warm, affectionate, highly educated Brooklynite. Seeks kind, bright, humorous, 40-50ish male counterpart for serious relationship. Photo please. NYM L382

Classical Music Lover—An extremely handsome, very successful Manhattan executive, 34, warm and loving, seeks radiantly beautiful woman to share lasting romance. Photo. NYM Y233

Renaissance Man—Handsome, Ivy entrepreneur, funny, sweet, informal, fit 40's. Seeks very pretty and smart, gentle, down-to-earth woman, 30's, for joy, ease, play, intimacy, life's variety. Personal note, phone. Photo for reply! NYM C668

Can't Be Classified—Head-turning, Jewish, blue-eyed blond, vivacious, fit, sensitive and down-to-earth. Seeks good-looking, warm, successful, almost "all grown-up" man, 32-42, for serious relationship. Photo appreciated. NYM C578

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is \$28.00 per line. Business rate is \$40.00 per line. Non-profit rate is \$25.00 per line. Add \$15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Baby—Attractive, financially secure psychotherapist, not interested in marriage, seeks stable man to help me have and raise a child. NYM F016

Can We Party?—Eight terrific women would like to meet eight Jewish or Christian, single men, 40's or 50's, for one-on-one relationships. Write. NYM Y242

CLASSIC TOYS—Old and new, for every taste and budget. Wed-Sun. 12-6:30pm, 69 Thompson St. 212-941-9129

Couples Need Friends Too—Mature, successful, sophisticated couple would like to meet other couples to enjoy the city, conversation, networking and mutual interests. Let's meet by phone. NYM C657

Good-Looking Millionaire Male—32, is looking for a beautiful woman who enjoys skiing and champagne and caviar evenings, long weekends in the Caribbean and all that life can offer. Photo a must. NYM N223

Future MD—Jewish male, 28 seeks Jewish female 19-28, educated, attractive, to share love, life and my good fortune. Bio/photo. Box 0506, Hewlett, NY 11557

Attractive, Rich, Vivacious Widow—60, seeks successful, energetic gentleman for romance. Must send photo/handwritten bio/phone. NYM C631

Wanted:—Elegant, successful, caring Jewish gentleman, mid 50's-60's, for a petite, slim, very attractive, warm, sophisticated lady, financially secure, to share the good times ahead. NYM N236

Pretty Jewish Lady—29, seeks handsome professional man, interested in marriage/family. Photo/phone. NYM Y237

Playful, Attractive, Down-To-Earth—Professional woman, 5'7", Jewish (but with no religious preference), loves jazz, good conversation, restaurants, with eclectic reading tastes. Seeks a man with integrity (45-55), who is satisfied with himself/work, only mildly perfectionistic and interested in attempting a relationship. Note/photo optional. NYM Y238

Happiness Enlarges One's Heart—Dynamic entrepreneur, slim, handsome, very successful - enjoys travel, adventure, sports yet is still a romantic pussycat. Seeks warm, intelligent Jewish professional woman, who is content, pretty, slim, 28-35, ready for commitment and sharing it all. Photo, please. NYM C642

I'm Told That I'm A Good Catch—But I'm not your average New York male professional. A young 43 in body and heart, with a strong interest in the visual arts and spiritual studies, I keep my feet on the earth while the soul explores the ethers. A slim, smart, independent woman in her 30's who understands is sought. Photo appreciated. NYM Y274

Adventurous, Lonely, Available—Man, 42, into yoga, meditation, psychology, skiing, hiking, film, good food. Good-looking, bright, sensuous, tall, slim. Seek compatible, challenging woman. Beauty a plus, emotional articulateness bigger plus. NYM N238

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Gwen!—I can't find you without a phone number. Was C358, now: NYM Y232

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Unambitious, Untormented Man—Also intellectual yet playful, refined and adventurous, fit, 54, financially secure. Seek fetching, undriven, shapely woman. Kindly send photo and note. NYM Y179

Attractive Man—Mid 30's. Interested in marriage and family. Works as education administrator and summer children's camp owner/director. Stable, secure and loyal. Youthful. Loves sports, nature, the out-of-doors and travel. Sensitive and kind. Great with kids. Romantic, fun-loving and playful - with old-fashioned values. Finds happiness in the simple things of life. Please write. I'd love to learn about you. POB 143, Greenwich, CT, 06831-0843

A Woman Of Substance—Caring, slim, attractive, athletic, educated, sensuous, Great Neck home-owner seeks gentleman match, 58 plus, to make it all worthwhile. Handwritten note, please. NYM Y239

Adorable, Down-To-Earth, Jewish—Woman, 27, seeks warm, adorable, intelligent, down-to-earth Jewish male, 28-35, to share time. Should enjoy movies, theater, long walks, long talks and snowball fights. Photo/phone. NYM C637

Fabulous, Fit, Fun Female—Very attractive, divorced, Jewish, wants to share tennis, skiing, music, travel, great conversations and more with bright, successful, 38-48, good-looking man, caring and strong, with great sense of humor. Nonsmoker. Phone/photo. NYM C641

"Road Less Traveled"—Pretty, sexy, vivacious Christian actress, 31, smart, great sense of humor, commitment-minded, on the road of "spiritual growth", seeks like-minded man for very loving relationship. Photo/note. I'll reciprocate. NYM C522

Sincere, Flexible, Good Listener—Westchester Protestant male, 38, 6'1", 185. Enjoys movies, spectator sports, brunch, fitness exercising, quiet times. Seeks warm, unpretentious lady for a share-and-care relationship. NYM C544

Successful Male—31-year-old, Jewish, Ivy League graduate. I enjoy skiing, Fire Island, sports. Seek special someone (female) for candlelight dinners, long walks on the beach, travel...NYM C545

Very Attractive Greek Widow—60 years old, seeks a mature male to speak Greek for, to start life anew. NYM N222

Perfectly Lovely—Professional woman, low 40's, available to meet decent, successful man. Children, music, tennis welcome. Letter/photo, please. NYM Y182

Entrepreneur—35, 5'8", 155 lbs, seeks Italian-American, Catholic, never married, slim female, 25-33, for serious relationship. Photo, letter. NYM D166

Exceptionally Attractive—34, Jewish, nonreligious female. Fun-loving, warm and sensitive. Loves beach, mountains and romance. Seeks male counterpart, 33-42. Must be confident, professional. Photo appreciated. NYM C658

No Limits—Extremely handsome Jewish man, 29, super-successful and independent. Loves to be formal in public, wild in private. Traveling is a passion. Sun in February is great, the heat in August is not. Driving to Hunter is far, flying to Aspen is fun. I know a woman with incredible looks, with intelligence to match, is out there reading this. If you understand these concepts, sending a card would be the most fantastic thing you could do. NYM C643

Sincere, Successful, Caring—Single white male, 39, attractive, seeks warm, affectionate, romantic black woman, very tall, eager for relationship. NYM Y240

I Am—A tall, attractive, professional woman looking for a tall man (6' plus), over 40, who is not afraid of commitment and willing to explore friendship, love and marriage. NJ preferred. NYM D167

Educated, Sophisticated, Mature—Businessman, 39, single, seeks educated, sophisticated, considered very beautiful woman, 23-30, to share life. Note/photo a must. NYM C599

Tall, Zaftig Woman—Warm-hearted, caring and thoughtful, seeks single white male, 30-45, 6' and over, with same qualities, for interesting, lasting relationship. Please send note/photo/phone. NYM C617

Versatile, Renaissance Man—40, 5'11", 170, professional and successful, with brains and vocabulary of Ted Koppel, looks and body of a Chippendales dancer and musical talent of Herbie Hancock, seeks gal, 24-41, with looks and style of Sheena Easton and intellect of Jean Kirkpatrick. If you'll settle for 80 percent of the above, so will I! Your photo gets mine. Boxholder, POB 1369, Ridgewood, NJ 07451.

Greek Goddess—Seeks down-to-earth god, who is special, gallant, witty, unpretentious. Needing pampering, fun and romance in exchange for attention and spoiling by this sensitive, artistic, caring, 5'4", 30's, pretty lady. Photo/phone. NYM C644

Blue-Chip Mensch—NYC realtor, 30, Jewish, athletic build. Quick wit, solid, sensitive mind. Handsome, blue eyes, infectious smile. Seeks physically, mentally fit woman, 21-30, who loves weekend travel, Sunday AM, public hand-holding, Far Side. Must possess spontaneity, sense of humor, chutzpah. Note, photo, phone. NYM C682

I Am—A young, handsome professional man in search of love and marriage. If you are 20-28, professional and also in search of the same, please send a note/photo. NJ preferred. NYM D168

ovely, Graceful, Slender—5'7", 39, successful artist with international ties and interests. Intelligent, cultivated and very athletic with a good sense of humor. Traditional values are important. Seeks male counterpart for a serious relationship, 34-45. Photo please. NYM C593

andsome, Professional Jewish Male—5'7", who enjoys travel, music, movies, OMA and baseball. Seeks an educated, shapely, single Jewish female, 21-26, for romance/relationship. Letter/photo a plus. NYM D163

Have It All—Except for that special an to share my life. I'm pretty, slim, 5'4", Jewish and looking to fulfill my dreams with a handsome, sincere, successful Jewish man, 36-46, who seeks an honest and caring, loving relationship. Nonsmoker. Photo. NYM Y212

gainst All Odds—Female seeking her match. Introspective, dedicated Oriental D, 35, attractive, petite but mighty, with cheerful disposition and diversified interests. Desires well-educated and attractive male, 30's, with imaginative mind, sense of humor and compassion. Prefer never-married and nonsmoker. Photo/note please. NYM Y231

Adventurous Male, 40's—Seeks Jewish female life mate. POB 1253, NYC 10028

at Now!—Time is ticking away on the availability of highly successful, good-looking, 28-year-old, upper east side Jewish male. Former semi-pro tournament tennis player, active sports car enthusiast - part-time racer, with an active passion for life. Seeking an equal who happens to be a beautiful, 21-30-year-old Jewish female, with hairpin curves and an outgoing personality. The ball is in your court. Ask, tick, tick. Photo/phone/note, please. NYM C621

le-Time Offering—By single male, 32, DO - just starting practice. Seeks pretty, marriage-minded Jewish female, 26-30, note/photo essential. NYM C622

ood-Looking White Male—46, entrepreneur, 5'10", 175 - in top shape, warm, care and lots of fun, seeks attractive man, 35-45, in good shape, for exciting and fun relationship. NYM N233

beat, Pretty, Bright—Jewish woman, professional, 36, slim, 5'3". Seeks man of substance and wit, who is ready for a mutually supportive, lasting romance. NYM Y234. Photo, please. NYM Y234

ving, Sensuous, Attractive—Jewish man, 29, TV professional, yearning to meet caring, attractive, adventurous Jewish male with great sense of humor for love and laughter. Photo/note. NYM C626

oking Soul Mate—Handsome, vibrant, year-old, successful professional, seek-classy, intelligent, attractive woman, 40, who enjoys good conversation, the arts, travel and fun, and who values the joys of intimacy and sharing. Note/photo/phone. NYM Y235

re Chaste For Marriage—No religious - just Christian values. Gentleman investor/pianist has nearly all but his 20-34 presence in his life! NYM N234

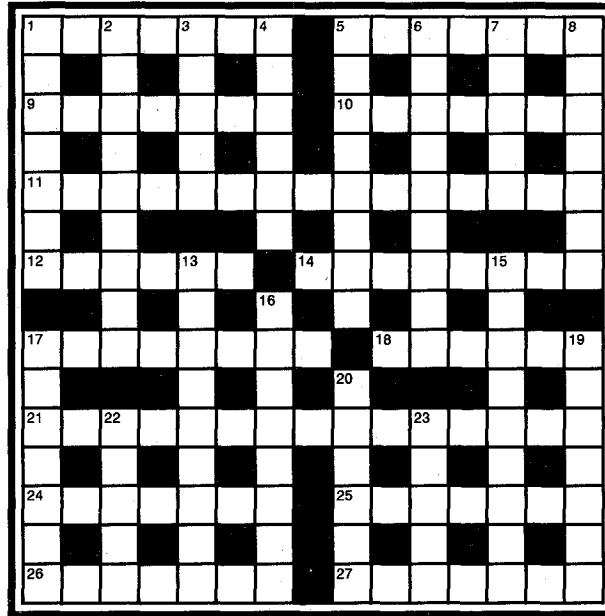
andsome Businessman—And classical musician, 33, seeks special female. I love dining, working out, the beach and fishing. Note/photo/phone. NYM Y236

erican Woman—30, pretty, Ivy-educated, seeks foreign man. NYM D172

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 On border, secure deadly plant. (7)
- 5 Almost the reason for nervous spasm that's severe. (7)
- 9 Gate holding river back. (7)
- 10 Roman road one's misdirected to proves elusive. (7)
- 11 Figure of never ending fascination to readers of sex drama? (7, 8)
- 12 This flight takes a roundabout route. (6)
- 14 Measure a toe that's broken and not yet set. (8)
- 17 That last drink going to your head? (8)
- 18 Book-maker seen to ride off course. (6)
- 21 Conversing, converse. (15)
- 24 The bear goes berserk, to get a drink. (4, 3)
- 25 Flautist loses time playing this passage. (7)
- 26 Twelfth man's reticence? (7)
- 27 Peak time for repose. (7)



DOWN

- 1 About fifty shapes distorted—so unfortunate! (7)
- 2 Becoming adept in the art of placing one flower in a Chinese vase. (9)
- 3 Poem about a concert-hall. (5)
- 4 Brand the French set alight. (6)
- 5 Sort of bank to be seen in a dell. (8)
- 6 Girl victim of mugger quite undaunted. (9)
- 7 Object that's approved. (5)
- 8 Around noon thirteen witches, after early start, assemble. (7)
- 13 Instrument to change time, internally. (9)
- 15 Quality, but a trite use for it. (9)
- 16 In a way, a trendy tax, but steep. (8)
- 17 Three in—out—and not one nor the other. (7)
- 19 A recent scheme—controversial—to pass another law. (2-5)
- 20 Very noisy, disturbing nap? Nonsense! (6)
- 22 Goddess heard in sequence. (5)
- 23 A passage of Elias translated. (5)

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'COUNTRY DINING': 'CUE' CROSSWORD-BY MAURA B. JACOBSON

ACROSS

- 1 Folk singer Phil
- 5 Grier or Shriver
- 8 Daub
- 13 "Paper Chase" subject
- 16 Betty of animated cartoons
- 17 Bear of the skies
- 18 Give — (listen)
- 19 Gilbert and Sullivan princess
- 20 Waiter's opening remark
- 23 Third word of "America"
- 24 Peels
- 25 "— Love Her," McCartney song
- 26 City west of Bonn
- 28 Patron's reply
- 32 Courtroom rituals
- 33 Quantity: abbr.
- 34 Poker prerequisite
- 35 Exhaust a supply, with "up"
- 36 A Turner
- 38 Between Ho and Minh
- 40 River of Flanders
- 43 Scottish county
- 44 Gets the creaks out
- 45 Patient's fact sheet
- 47 By way of
- 49 Wood-shaping tool
- 50 Gourmet-roe source
- 51 Be present at
- 54 Patron's request, with 80-Across
- 59 Bowman
- 60 Do an autumn job
- 61 Waiting-room call
- 62 Frankie's third
- 63 Stray calf
- 65 Longfellow's bell town
- 66 Truck front
- 69 Boer village
- 72 Actor Cariou
- 73 "Man of —," 1934 film classic
- 74 Milwaukee product
- 75 Scoff (at)
- 77 Grasshopper's acquaintance

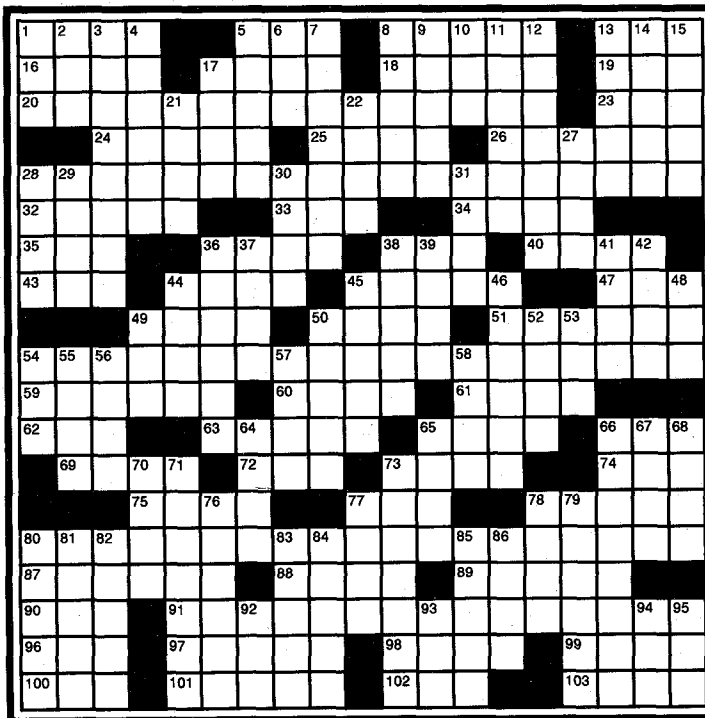
- 78 Ferber and Purviance
- 80 See 54-Across
- 87 Certain clocks
- 88 Virtuous
- 89 Pygmy antelope
- 90 Hostelry
- 91 Waiter's closing remark
- 96 British rule in India
- 97 Pan-fry
- 98 Lymph lump
- 99 Metrical foot of two syllables
- 100 Gold, in Granada
- 101 Curl the lip

- 102 Jr. naval officer
- 103 Venetian-blind feature

DOWN

- 1 Geisha's sash
- 2 Corn core
- 3 Basketball player
- 4 Be a pool pest
- 5 Light bender
- 6 Smart — whip
- 7 Gandhi sobriquet
- 8 Forwards
- 9 Henning's forte
- 10 Feminist's cause: abbr.
- 11 Hitchcock's "Strangers on —"
- 12 King and kin
- 13 Artist's print, for short
- 14 Goodbye, Pierre
- 15 "— that a dainty dish..."
- 17 Pigmented layer of the eye
- 21 Spring bloom
- 22 Part of BTU
- 27 Varsity letters in Ithaca

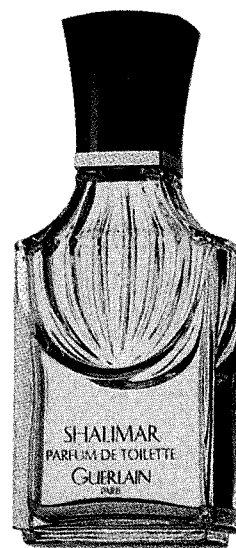
- 28 "I never promised — rose garden"
- 29 A snap
- 30 Fleming namesakes
- 31 Musical for Aquarians
- 36 Iguana, for one
- 37 One of the Waughes
- 38 Irritate by friction
- 39 Mecca pilgrimage
- 41 At deuce, in tennis
- 42 Citrus skin
- 44 Garfield's pal
- 45 Strangle
- 46 Rathskeller
- 48 Architecture critic
- 49 Lenten Wednesday
- 50 Iberian land
- 52 Ride the runway
- 53 Tit for —
- 54 Battering device
- 55 "Exodus," author
- 56 Ella Fitzgerald's singing style
- 57 Try to persuade
- 58 Theater org.
- 64 Medieval ruler of Kiev
- 65 Partner of crafts
- 66 Man-eating man
- 67 Fronton-game word
- 68 Better than better
- 70 Seaweed substance
- 71 Pack of
- 73 Soothing remedy
- 76 Transit worker
- 77 Lying upon
- 78 Sedgwick of Warhol flicks
- 79 Rubble
- 80 Largest city in Africa
- 81 Of an arm bone
- 82 Minstrel-show instrument
- 83 Semiprecious stone
- 84 Elmo the pollster
- 85 Forest
- 86 Gaelic language
- 92 Color
- 93 Freight weight
- 94 "— Believer"
- 95 Browning's "— Vogler"



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